

JAPANESE
SCREEN PAINTINGS

LANDSCAPES
AND FIGURES

MUSEUM OF FINE ARTS · BOSTON

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CATALOGUE OF
A SPECIAL EXHIBITION OF
JAPANESE SCREEN PAINTINGS
LANDSCAPES AND
FIGURES

FROM THE COLLECTION IN
THE MUSEUM OF FINE ARTS
BOSTON

WITH AN INTRODUCTION BY
ROBERT T. PAINE, JR.
ASSOCIATE, DEPARTMENT OF ASIATIC ART

MUSEUM OF FINE ARTS · BOSTON
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Introduction

IN THE WINTER of 1935–1936 the Museum of Fine Arts held the first of a proposed series of exhibitions planned to acquaint the public with the wealth of Japanese screen paintings in the permanent collection of the Museum. At that time fifty-four screens restricted to representations of Birds, Animals, and Flowers were exhibited. For the second exhibition from April 5 to May 22, 1938, screens depicting Landscapes and Figures have been selected. When the two exhibitions are considered together, the strength of the collection in this special field of art may be easily recognized. Screens of the Ukiyoé school, which are excluded from the present exhibition for lack of space, will be shown at a future time.

Landscapes and Figures make up the most important divisions in the subject matter of Far Eastern painting. In them can be expressed either the pictorial records of human life or more frequently the idea of man as part of nature which characterizes the Oriental point of view.

The oldest screen in the exhibition is the “Eight Views at the Confluence of the Hsiao and Hsiang Rivers” by Sōtan (?), a work of the later fifteenth century in which is apparent the idealistic view of nature inherited from the thought of the Sung dynasty in China. Art of the Ashikaga period is, like its Chinese prototype, predominantly philosophical in its point of view. Hence, in the painting of landscapes, it is not realistic observation which inspires the composition; rather, the design is based upon the teaching of the Zen sect that man is regarded as being in quest of his original nature. The inner life in nature is expressed by creating immense panoramas where the towering aspects of mountains symbolizing stability, the streams and torrents ever in motion, and the changes of the landscape, through the four seasons, are emphasized. The identical powers at work in nature form the essence of man’s character. Ink monochrome was regarded as the proper medium for handling such rationalized subjects. The same viewpoint is maintained in the “Chinese Landscapes” by Tōgan, who lived more than a century later but who returned to the style of Sesshū, the greatest artist of the fifteenth century. The influence of Sesshū, though much more remote, is visible in the screens by Hayama Chōko, a very little known artist who worked early in the seventeenth century.

The Kano school, which begins with Masanobu, a pupil of Sōtan, carried on the tradition of ink monochrome, but in the second half of the sixteenth century Eitoku, who was then head of the Kano family, introduced a new style with rich colors on a gold ground, fit decoration for apartments in castles and important residences. A new choice of subject accompanied the new technique and scenes drawn from episodes of the Chinese court became common. Several screens depicting incidents in the life of the Chinese Emperor Hsüan Tsung of the T’ang dynasty attest the popularity of the new development in colorful figure painting.

Figures in ink monochrome of the early seventeenth century by Kano artists may be studied in the work of Kōi, who has drawn upon stories of Taoist immortals and Zen priests for his subject matter. Another aspect of the art of the Kano school is to be seen in the paintings of “foreigners” who were in Japan as missionaries or as merchants. Such paintings of a genre nature precede the rise of the Ukiyoé school. Sometimes, as in the “European King and his Court,” there is a complete dependence on some foreign work.

In the seventeenth century the Kano tradition is greatly influenced by the style of a new master of the family, Kano Tanyū. The screens by his brother, Naonobu, of "Po I and Shu Ch'i" and the "Four Sages of Mount Shāng" reveal a greater simplification of ink tones than was used by his predecessors. The "Landscapes of the Four Seasons" by Tsunenobu, son of Naonobu, show that in landscape painting, too, a change has occurred. The typical firm line used by earlier Kano masters has almost become a convention. Then, too, insistence on a sense of depth in the brush work is perhaps of less interest than what might be called the surface interest.

As the Kano school was especially favored by the Shoguns of the Tokugawa period, its teachings were spread throughout Japan, and most of the artists who created independent styles were taught at first in Kano studios or by artists trained in the Kano standards. Such an independent was Hanabusa Itchō. He retained much of the strength of the Kano line, but in his hands it is used to express humor and a lively motion. A kind of stroke which had begun its existence in the service of Chinese ideologies was transferred to the portrayal of contemporary humanity.

However, the strict Kano style still continued, as may be seen in the works of nineteenth century artists like Kano Ritsugaku and Kano Gahō.

The Tosa family of artists during the Tokugawa period was also favored by the military government. They employed a wiry line and aimed at a minute representation of detail. As heir to the medieval traditions of painting, the Tosa style was naturally associated with the use of color. It seems to have been the influence of the Tosa style which inspired Kano Eitoku, to whom reference has been made, to create a new phase of Kano art. In the seventeenth century the Tosa artists were themselves influenced by the Kano school. Such a screen as the "Gion Festival" well exemplifies the characteristics of the Tosa school. Screens by artists of the Tosa family are rare partly because the technique was not adapted to painting such large objects.

The school which indulged in the most splendid display of color is named after Kōetsu. He and Sōtatsu, about the turn of the sixteenth century, created a style in which mass effects of strong color become the dominant feature. The strong ink outline used by the Kano school either disappears or an ink tone lighter than the mass which it outlines is resorted to, so that the colors could be displayed with the unrestrained freedom achieved by earlier masters in ink monochrome. The boldest artist of this school, the one who achieves the most extravagant use of color and the most decorative effects, is Kōrin. His "Matsushima" exemplifies in a magnificent way both the use of flat masses of pure color and the abstract building up of a composition.

Soga Shōhaku opposed the main tendencies of eighteenth century art neither by yielding to the new interest in naturalism nor by absorbing new currents of influence from the later art of China. He worked almost exclusively in ink monochrome, but because of the coarseness of his brushstroke he was condemned by his contemporaries. There is, however, a power and wildness in his execution and conception that run counter to the sobriety of the standard schools of Japanese art. Nine screens by Shōhaku are included, an amazing number which makes it possible to study many phases of his art.

The naturalist school, which flourished in Kyōto and its vicinity, is represented by a single screen, that of "Tokiwa and her Children in the Snow" by Kazan. The outlining ink strokes possess a softness and fluency which distinguish the use of the brush by artists of this school from the virility of touch which characterizes the Kano.

Another school of art is represented by Buson, Taiga, and Chokunyū. Unlike the Kano and Tosa, the official schools in which the leadership descended in family succession from one generation to the next in a proper feudal style, the artists of the Bunjinga or "Literary" school are related to each other more freely. Their style depends not so much on an individual master as on a study of a new kind of Chinese painting which reached Japan in the eighteenth century. Many of the artists come from the merchant class, despised by feudal society. The emergence of painters of this class to the foremost rank accompanied the spread of education and the increasing wealth of their class during the peaceful Tokugawa régime. Their art is literary in the sense that poetic sentiments and conceits dictate its point of view. The screens by Buson and Taiga are far removed from the more serious representations of sages and immortals which had preceded them. A more typical Bunjinga attitude is expressed in the "Landscapes" by Chokunyū. Like many of the artists of the school he composed his own poems and inscribed them above his paintings. Here can be seen the repetitive use of highly mannered strokes which educe the often impressionistic mood of the artists of this school.

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NOTES

Except Sanraku and Shōhaku no artists included in the first exhibition are represented here.

The word "screen" is here broadly used to include screens proper and *fusuma* or sliding panels. There are fifty-five screen paintings composed of eighteen pairs of six-fold screens, ten single six-fold screens, and five single two-fold screens. Two pairs of six-fold screens, those by Tsunenobu and Itchō, are also painted on the reverse.

Of the screen paintings in the exhibition forty, or more than two-thirds, come from the Fenollosa-Weld Collection, magnificent testimony to the discernment and wide understanding of Ernest F. Fenollosa and Charles Goddard Weld. The rest comprises those which belong to the collections of William Sturgis Bigelow, of Denman W. Ross, and of Edward S. Morse.

In measuring panels the width is taken from an inner panel, not from the end panels which are slightly narrower.

Unless otherwise stated in the text the seals are reproduced in actual size.

Period dates conform with those adopted by the Art Research Institute of Tōkyō:

Ashikaga	1392–1568
Momoyama	1568–1615
Tokugawa	1615–1867
Meiji	1868–1912

Descriptions

1. a, b THE EIGHT VIEWS AT THE CONFLUENCE OF THE HSIAO AND HSIANG RIVERS
SŌTAN (?) ?-1481 Ashikaga Idealistic School

Pair of six-fold paper screens, ink and slight color

No signature

Seals: upper—Sōtan. Pl. A, no. 1

lower—Zōwaku (?). Pl. A, no. 1

H. 1.580 W. .629

Reg. No. (a) 11.4150, (b) 11.4149, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 87; O. Kummel, "Ostasiatische Malerei im Museum of Fine Arts in Boston," *Zeitschrift für Bildende Kunst*, Band XXI, Heft 2, Nov. 1909; "Screen," *Encyclopaedia Britannica*, vol. 20, p. 191

As no works by Sōtan are positively identified in Japan,¹ it is not possible to assert that this pair of screens was painted by his hand. Even by the seventeenth century his works were spoken of as exceedingly rare. The style of painting, however, suggests a close relationship to those which are supposed to be by Sōtan who was one of the major artists of the fifteenth century. It is recorded that his fame rivalled that of his master Shūbun (active c. 1414–c. 1465). His known period of activity begins in 1462 when he made wall paintings at the Takakura Palace for the Shōgun, Ashikaga Yoshimasa. In the following year he received from the Shōgun the identical treatment and salary that had been accorded Shūbun. His death occurred in 1481. These few facts show him to be the contemporary of such celebrated artists as Jasoku (died 1483), Geiami (1431–1485), and Sesshū (1420–1506). His influence not only affected his pupils Sōkei and Sōritsu but also Kano Masanobu (1454–1550). Sōtan is known to have visited the hot springs at Arima in 1466 with his friend, the priest Kikei, a contributor to the *Onryōken Nichiroku*, a diary in which mention of the artist is occasionally made and from which we learn that he sketched directly from nature. This friendship would place him in the entourage of the leading men of his day. He was at least acquainted with Nōami (1397–c. 1476) and hence may have had access to the Shogunal collection of Chinese paintings, which would have afforded him a chance for the study of originals. Among the Chinese artists he favored Mu-ch'i, Yu-chien, Hsia Kuei, and Ma Yüan, all of about the thirteenth century.

In the landscape on these screens gold dust used to form mists is apparently not contemporary with the paintings, but added at a later date.

The seals, even if they are interpolations as some would consider them, were placed on the screens a long time ago and imply that the connection of these screens with Sōtan was an ancient one.

The "Eight Views" is perhaps the most frequently treated of all the subjects of landscape painting inherited from Chinese sources. The right-hand screen begins at the right with "fine weather after a storm at a mountain hamlet." The second and third panels delineate a "sunset glow over a fishing village." The fourth and fifth panels depict the "evening bell from a mountain temple." The screen ends at the left with "homeward-bound boats off a distant coast." The left-hand screen

¹ R. Fukui, "Nihon Suiboku-ga no Honryū" in *Onshi Kyōto Hakubutsukan Kōen-shū*, vol. 7

begins with "night rains on the Hsiao and Hsiang rivers." Next comes the "autumn moon over Tung-t'ing lake." In the fourth panel are shown "wild geese alighting on a sandy plain." The screen ends with "evening snow on the bay."

2. a, b CHINESE LANDSCAPES

TŌGAN 1547–1618

Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink and faint color

No signature or seal

H. 1.457 W. .599

Reg. No. (a) 11.4533, (b) 11.4532, Fenollosa-Weld Collection

Ref: *M. F. A. Bulletin*, Aug. 1933. There the screens are ascribed to Unkoku Tōeki, but in the style of Tōgan. Fenollosa, *Epochs*, vol. II, 1921, p. 74, therein ascribed to Shūbun

Unkoku Tōgan is said to have been a pupil of Kano Eitoku (1543–1590) even as late as 1583,¹ but as he was then thirty-six years old, another tradition which makes him a pupil of Kano Shōei (1519–1592) seems the more reliable.

Like his contemporary Tōhaku, he claimed artistic descent from Sesshū by calling himself the third generation from Sesshū. Because there were so many brilliant artists in Kyōto during the Momoyama period, Tōgan found better employment in the provinces, where he served Mōri Terumoto (1553–1625) at Hiroshima in Aki province. As Hiroshima castle was built in 1591, Tōgan's period of residence must have begun some time after this date, but before 1600, when Terumoto's many provinces were reduced to Suō and Nagato. At this time Tōgan was called Hara Jihei Naoharu.² Later Terumoto had him live in Unkoku-ken in Suō, where Sesshū was then said to have lived, and gave him a salary of two hundred bales of rice. Terumoto possessed the famous scroll of a "Chinese Landscape" done in 1486 by Sesshū, the one now in the collection of Prince Mōri. Tōgan has left records stating that he was inspired by this scroll to base his style on that of Sesshū. Both his name Unkoku and the "Tō" character of Tōgan express his appreciation of Sesshū, another of whose professional names was Tōyō. Tōgan's school survived with distinction for several generations in this part of Japan.

The works by Tōgan which have been most praised are scenes of imaginary landscapes in China. At Ōbai-in in Daitoku-ji temple are many sliding panels in this manner usually ascribed to Tōgan rather than to any other member of his school. So close to the Ōbai-in panels are the design and brushwork of the "Chinese Landscape" in the Museum that it is safe to say that both sets of paintings are by one artist. The right-hand lower corner of the left screen also is most reminiscent of the beginning of the Sesshū "Chinese Landscape" in the Prince Mōri collection—further testimony of the influence on Tōgan of this particular painting by Sesshū.

3. a, b TEMPLE BY THE SEA; BOATS BY A ROCKY SHORE

CHŌKO 17th century, early

Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink, slight color and gold wash, much retouched

Signed: Chōko *sho*. Pl. A, no. 2

Seals: upper—Chōko (?). Pl. A, no. 2

lower—Chōko. Pl. A, no. 2

H. 1.604 W. .614

Reg. No. (a) 11.4486, (b) 11.4487, Fenollosa-Weld Collection

¹ *Bijutsu Kenkyū*, vol. V, p. 3

² "Unkoku Shoke Yuisho-sho" quoted in *Gumpō Seigan*, vol. VI

Very little is known about Hayama Chōko. He was a military retainer of the Ryūzōji family in Hizen province and painted as an avocation. For Katō Kiyomasa (1562–1611), a great soldier of the age, he decorated the walls of Kumamoto castle. His style is said to follow that of Sesshū, but this pair of screens implies a great deal of independence.

4. EUROPEAN KING AND HIS COURT

ANONYMOUS c. 1590–c. 1615

Kano School

Six-fold paper screen, full color

No signature or seal

H. 1.270 W. .556

Reg. No. 11.4312, Fenollosa-Weld Collection

A painting like this must have been made in direct imitation of a “foreign” model and at a time when there was considerable freedom of intercourse between the Jesuits and Japanese, resulting in the establishment of a trade relation between the North European countries and Japan. One of the Jesuit Fathers, Spinola, established a kind of academy of painting in Kyōto in the first decade of the seventeenth century. Nor is he the only Jesuit artist who is known to have been in Japan. A group of paintings in Japan shows the influence of the Jesuit artists. The two paintings in the collection of Count Nambu¹ are said to date from 1591. Those in the Tanabe collection² show the same fluted columns and architectural ornaments as appear in the Museum screen. In the Ikenaga collection is another king with an almost identical costume.³ The two “Foreign Kings on Horseback” in the Viscount Matsudaira collection⁴ belong in the same group. The last three are attributed to Yamada Uemon of Nagasaki, an artist who is reputed to have been the first to work in the oil or foreign technique. He was a Catholic who fought at Shimabara in 1638 and was later pardoned. He is said to have lived to be over eighty. Another painting belonging to the same group is in the collection of Baron Kanda.⁵ This one is similar to the Museum screen, especially in the facial types, and bears the seal of the artist, Nobukata, about whom little is known. Since there must have been several Japanese who studied under the Jesuit Fathers, it is not possible to attribute the Museum’s screen to any particular artist. In 1612 the Jesuits were persecuted and many of their churches razed. In the same year all Japanese Daimyō were forced to abjure the Christian faith.

The clock which hangs so prominently on one of the pilasters recalls the fact that in 1591 and in 1605 clocks were presented to the highest government officials. They must have been among the novelties appearing in Japan at that time.

In such a painting as this the pigments are thickened with a white body and glue in order to simulate the effect of opaque oil paint. The colors are remarkably brilliant.

The original oil paintings, from which these were imitated, must have been taken to Japan by the Catholic divines. Their prototype appears to be Portuguese. Because of the anachronistic costumes it is not possible to say whether the figures are heroes of classic, Biblical, or medieval antiquity.

¹ *Kokka*, no. 265

² *Namban Byōbu Tenkan Zuroku*, pl. 19

³ *Namban Byōbu Tenkan Zuroku*, pl. 20

⁴ *Kokka*, no. 138

⁵ *Kokka*, no. 278

5. LANDING OF A PORTUGUESE SHIP AT JAPAN

ANONYMOUS 17th century, early

Kano School

Six-fold paper screen, full color and gold and silver decoration

No signature or seal

H. 1.500 W. .614

Reg. No. 19.122, Ross Collection

Screens dealing with the arrival of the early foreigners in Japan in the sixteenth and seventeenth centuries are numerous. Kano artists especially favored portraying them. Few are signed, yet one of the best bears the signature of Kano Naizen Shigesato (1570–1616).

The extraordinary boat in this painting is probably intended to represent a carrack, the merchant ship of the period. As the artists could not have seen the ships, they are rendered freely, but this particular type is very common. Comparison may be made with pictures in the Imperial Household, the Higashi Hongan-ji Betsuin, the Nagami,¹ and Yamaguchi collections.² As the first three examples are dated³ by a scholar to some time before 1606, it seems reasonable to suppose that the Museum screen belongs to the same group and date. Among its figures some are very dark and tall. These may well be the Kaffirs and negroes who are spoken of as serving the Portuguese. It is remarkable that no Japanese or Jesuits are represented.

6. a, b JAPANESE PORT; CHINESE PORT

ANONYMOUS 17th century, early

Kano School

Pair of six-fold paper screens, full color and gold decoration

No signature or seal

H. 1.544 W. .595

Reg. No. (a) 11.4168, (b) 11.4169, Fenollosa-Weld Collection

Ref: T. Nagami, *Namban Byōbu Taikan*

Like the preceding screen this pair is a work of some artist of the Kano school. The right-hand screen representing some port in Japan is quite similar in design to no. 5. But the boat, treatment of the waves, and the decorative use of gold denote an artist of widely different training. According to Mr. Nagami these screens belong to the second period of the painting of "foreigner" screens which he dates from about 1605 to 1614.

The boat appears to be a carrack. There are high fore and stern castles. The wales are very prominent, the main mast is much the tallest of the three masts and there are diminutive topmasts. There are many mistakes, such as the placing of the yards above the basket shaped tops, which prove that the artist could not have seen the ship which he painted.

The left-hand screen represents a Chinese port. The combination of Japanese and Chinese ports is unusual among the screen paintings of "foreigners."

7. RAKAN MOUNTED ON ANIMALS

DUTCH STYLE 18th century

Two-fold canvas screen, full color in oil pigments

No signature or seal

H. 1.647 W. .888

Reg. No. 11.4684, Fenollosa-Weld Collection

¹ T. Nagami, *Namban Byōbu Taikan*

² *Namban Byōbu Tenkan Zuroku*

³ T. Nagami, *Namban Byōbu Taikan*, p. 32–33

Unlike the "European King and his Court" in which a European technique is imitated with oriental pigments, the painting of this screen is done in oil on a canvas ground. Such direct experimentation with a foreign method is usually supposed to have been the result of Dutch influence. As the center of Dutch trade was limited to Deshima, near Nagasaki, and as special forms of Buddhist images close to Chinese prototypes were common at Nagasaki, it is probable that this screen was executed in that part of Japan.

The disciples of the Buddha are mounted on various animals. Such types as these appear extraneous to the general course of image making in Japan. Traces of holes at the outer sides of the panels prove this screen to have been originally two *fusuma* panels.

8. HSÜAN TSUNG AND THE BATTLE OF FLOWERS

SANRAKU STYLE 17th century, first half

Kano School

Two-fold paper screen, full color on a gold ground, details in relief, almost entirely repainted

No signature or seal

H. 1.174 W. .712

Reg. No. 06.299, Ross Collection

Ref: *M. F. A. Bulletin*, Feb. 1912

This screen, though considerably repainted, must be a product of the Sanraku school and very closely related to a design made by Sanraku himself. The folds of the drapery of Hsüan Tsung are closely paralleled in the "Three Laughters" in the Tōkyō Imperial Museum of Art which is signed and sealed by Sanraku. Perhaps an even more striking analogy is a comparison between the facial type of the Emperor with that in Sansetsu's "Emperor Wu and Daruma."¹

The most famous and tragic of all Chinese Imperial romances is that of the T'ang dynasty Emperor Hsüan Tsung (685-756), also called Ming Huang, with the beautiful Yang Kuei-fei. She was first the wife of the Emperor's son, but meeting with Imperial favor was made one of the wives of Hsüan Tsung. She dominated the whole court until her evil influence brought about a revolt, ending in her being butchered in the presence of Hsüan Tsung, who at the same time was forced to abdicate in favor of his son. The present screen shows only the right half of the composition. Presumably on the other side stood Yang Kuei-fei.

From the *Tale of Genji* we know that even in about the year A. D. 1000 paintings dealing with this pair under the title of the "Everlasting Lamentation" were known in Japan.

During the T'ang dynasty in Ch'ang-an, the capital, men and women held contests of flowers. They adorned their hair with rare flowers and those with the most effective display were the winners. Here such a contest in the form of a sham battle is taking place in the Imperial garden, the flowers being tied to long staffs representing spears.

This two-fold screen was originally made as two sliding panels or *fusuma*.

¹ *Tōyō Bijutsu*, vol. 21, p. 42 in an article by T. Doi

9. BOAT ESCORTED BY MOUNTED TARTARS

ANONYMOUS 17th century, first half

Kano School

Two-fold paper screen, full color on a gold ground

No signature or seal

H. 1.532 W. .850

Reg. No. 11.4450, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 109, there ascribed to Eitoku

This screen was originally part of a *fusuma* painting. It is certainly the work of some artist of the Kano school, but the figure types suggest that it does not belong to the group of painters influenced by Sanraku.

The subject matter is equally puzzling. It has long been called Hsüan Tsung in a Boat. It is more likely an important Chinese official and his retinue being escorted by mounted barbarians.

10. a, b THE COURT IN CHINA

EITOKU STYLE 17th century, early

Kano School

Pair of six-fold paper screens, full color on a gold ground, details in relief, much retouched

No signature or seal

H. 1.595 W. .603

Reg. No. (a) 11.6829, Bigelow Collection; (b) 11.4443, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 108. There the screens are ascribed to Eitoku and spoken of as presented to the Maeda family by Hideyoshi.

M. F. A. Bulletin, Feb. 1912

Kano Eitoku (1543–1590), son of Shōei and grandson of Motonobu, originated a new style of painting in strong colors on a gold ground, a style which was the characteristic wall decoration of the Momoyama period and which thereafter became part of the accepted training for artists in the Kano studio. Eitoku served Oda Nobunaga and later Toyotomi Hideyoshi. The decorating of immense wall areas necessitated a style that could be speedily executed and a bolder scale of design.

The screen has been greatly repainted. Nevertheless, in the comparatively small amount of the original now apparent, the characteristics of Eitoku are recognizable.

These screens probably show tribute being brought by the Tartars to the Court of T'ai Tsung (597–649) of the T'ang dynasty. It is interesting to note that the foreigners in the boat are Europeans.

11. a, b HSÜAN TSUNG AND YANG KUEI-FEI; HUI TSUNG IN HIS GARDEN

ANONYMOUS 17th century, middle

Kano School

Pair of six-fold paper screens, full color on a gold ground, much retouched

No signature or seal

H. 1.584 W. .616

Reg. No. (a) 11.4308, (b) 11.4307, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 109, therein ascribed to Sanraku

This pair of screens cannot be attributed to any particular artist of the Kano family, yet the characteristics are those of a follower of the Sanraku-Sansetsu tradition.

The right-hand screen, like no. 8, describes an incident in the pleasurable lives of Emperor Hsüan Tsung and Yang Kuei-fei. The latter was very fond of flowers and one year, when they did not bloom early enough, the Emperor had drums beaten by his female attendants to cause the blossoms to open more rapidly. It is said that even before one tune was finished the flowers opened into full bloom whereupon the Emperor commented, "It is not possible to call me a wizard?"

The left-hand screen represents the Emperor Hui Tsung (1082–1135) in his garden. The name of this Chinese emperor is closely associated with the history of Chinese painting. More interested in aesthetic pleasures than in government, he is best known as an artist and collector. His short reign terminated with his capture by the Chin Tartars. For this reason he is included as an unworthy emperor in the *Teikan Zusesu* or *Mirror of Emperors Illustrated and Explained*, a book known to and illustrated by Kano Sanraku.¹ According to this text the Emperor was endowed by nature with such a love of flowers and stones that a special administrator was appointed to take charge of collecting and bringing rare specimens to the Imperial garden. The screen shows the Emperor watching trees being set out in his garden.

12. SNOW INCIDENTS

SANSETSU 1589–1651

Kano School

Six-fold paper screen, ink and slight color

Signed: Sansetsu. Pl. A, no. 9

Seal: Jasokuken. Pl. A, no. 9

H. 1.578 W. .623

Reg. No. 11.4319, Fenollosa-Weld Collection

Ref: K. Tomita, "Snow in Far Eastern Painting," *Asia*, Dec. 1922

Kano Sansetsu was the son of Senga Dōgen. He was born in Hizen province. About 1604 he came to Kyōto and studied under Kano Sanraku. He married Sanraku's daughter and was adopted into the Kano family. He served as painter to the Kujō family and also painted in the Imperial Sentō palace and in Nijō castle. In 1647 he was given the title Hokkyō. His style became the standard for the later Kano school in Kyōto.

The snow incidents depicted are as follows: In the extreme right-hand panel a tenth century provincial governor, Li Chi, travelling with his retinue calls on the poet Lin Pu (Ho-ching) in spite of the snowy weather. The central panels show Su Wu, a great warrior of the first century, who was imprisoned in a cave by a barbarian tribe. He kept himself alive by eating snow. The man crossing a bridge in the left foreground illustrates a saying of Chêng Ch'i, a prime minister of the eighth century—"Poetic thoughts may be awakened only when, in a blizzard, one crosses the Bridge of Pa on a donkey's back"—a hint that political duties are not conducive to poetry. At the extreme left in the house in the midground appears Sun K'ang of the fourth century who studied in the winter by light reflected from snow. The large house above shows a group of literati on the occasion when Ou-yang Hsiu, a scholar and statesman of the eleventh century, composed a poem in praise of snow without recourse to any trite comparisons. Properly there are "Ten Snow Incidents," but in this screen five only are represented. The mate to this screen which illustrates the five other incidents was lost long ago and has been replaced by a nineteenth century copy.

¹ T. Doi, "On Sanraku's Style as viewed from His Screen Paintings of 'Instruction for Dynasts,'" *Bukkyō Bijutsu*, no. 20

13. FILIAL PIETY OF MIN SUN

ANONYMOUS 17th century, middle

Kano School

Six-fold paper screen, ink monochrome and slight gold dust, slightly retouched

No signature or seal

H. 1.552 W. .614

Reg. No. 11.4191, Fenollosa-Weld Collection

Unfortunately the artist of the screen is not known. A short inscription which appears at the left reads, "From the brush of Gyokuraku." It was added by Tatsunobu (1814–1891) as the two seals which follow indicate. This attribution to Gyokuraku, who was a pupil of Kano Motonobu (1476–1559) and who worked from about 1558 to 1569, cannot be accepted. The painting must have been done about the middle of the seventeenth century by some Kano artist in Kyōto.

The subject of the screen is chosen from among the Twenty-four Paragons of Filial Piety. It tells the story of Min Sun whose stepmother had two children of her own and who clothed him too scantily. When his father discovered this, he wanted to put away his wife, but the boy said, "It is better that one son should suffer from cold than that three children should be motherless."

14. a, b TAOIST IMMORTALS; ZEN MASTERS

KŌI ?–1636

Kano School

Pair of six-fold paper screens, ink and gold dust

No signature

Seal: Kōi. Pl. A, no. 3

H. 1.516 W. .614

Reg. No. (a) 11.4233, (b) 11.4234, Fenollosa-Weld Collection

The biography of Kano Kōi presents several problems. He died in 1636 and, if a record of his having done a painting in his sixty-seventh year¹ is correct, he must have been born by 1569. Most accounts agree in stating that he was the pupil of Kano Mitsunobu (1561–1604) though the *Records of the Five Kano Families* make him a pupil of Kano Takanobu (1571–1618).² In either case there is not the usual difference in age between master and pupil.

The early deaths of the two sons of Kano Eitoku (1543–1590), Mitsunobu and Takanobu, make Kōi and Sanraku the most important artists of the Kano school for the early Tokugawa period. Kōi is likewise recorded as having been the teacher of the three sons of Takanobu, Tanyū (1602–1674), Naonobu (1607–1650), and Yasunobu (1613–1685). Because of his teaching ability he was given the use of the Kano family name. His original family name had been Matsuya, and he came from Ashikaga in Shimotsuke province. He was employed by the Tokugawa family of Kii province and received as salary three hundred bales of rice, a sum large enough to prove that he occupied a respected position. His own eldest son, Kōho, continued to serve the Tokugawa of Kii province. Kōi's greatest work is to be found in the Shiroshoin of Nijō castle. The castle was rebuilt in 1626, and at this time Tanyū and Naonobu also worked there. In later life his style is said to have been influenced by the works of Mu-ch'i and Sesshū. Kōi and Tanyū are responsible for the new and lighter Kano style which runs through the Tokugawa period. The

¹ *Koga Bikō*, 1912 ed., vol. II, p. 1809

² *Kano Goke-Fu*, under Takanobu

screens of "Taoist Immortals" and "Zen Masters," however, are conservative in point of view and in execution.

The most obvious figure among the "Taoist Immortals" is Li T'ieh-kuai. From his mouth emanates his astral body. He was taught the art of becoming immortal by Hsi Wang Mu, the Queen Mother of the West. It was she, too, who gave him an iron crutch. Li T'ieh-kuai in turn taught Han Chung-li. As Han Chung-li also was known to Liu Hai or Gama, it is probable that the right-hand figure who is watching the feat of Li T'ieh-kuai is Han Chung-li. Gama is distinguished by his toad, often represented with three legs, like the frog that lives in the moon according to Chinese mythology.

The other screen of "Zen Masters" tells the story of three incidents in the history of Zen Buddhism in China. On the right appear two figures, one in a boat, the other in the water. These are Tê-ch'êng and Hui of Chia-shan. Tê-ch'êng was a disciple of the great Zen master Yüeh-shan (751-834) and himself a master though he lived as a ferryman on the Hua-ting river. One day Hui came to him. The master asked, "In what temple do you dwell?" Hui answered, "What has likeness has no abiding place and what has abiding place has no likeness." The master said, "There is no likeness, yet of what is there no likeness?" Zen questions and answers are difficult to follow. The master, having added that one word which can be stated is like a pile to which you can fasten a donkey for a thousand years, when next Hui started to open his mouth, took his oar and pushed him into the water. Hui at that moment became enlightened.

The central scene also describes the difficulty of speaking a word that will satisfy a Zen master. Nan-ch'üan (749-835) took up a cat and asked his disciples, "If you can say a word, this cat will be saved; if not it will be slain." No one could answer and the cat was killed. Later Nan-ch'üan met Chao-chou, and told him about it. The latter put one sandal on his head and departed, at which Nan-ch'üan added, "If you had been present, the cat would have been saved." The figure before Nan-ch'üan represents Chao-chou.

The figure at the left side of the screen is Hsiang-yen. One day he was sweeping the ground when a piece of rock fell, making a noise. The sound suddenly awoke in him a realization of the ultimate truth.

15. a, b PO I AND SHU CH'I; THE FOUR SAGES OF MOUNT SHANG

NAONOBU 1607-1650

Kano School

Pair of six-fold paper screens, ink monochrome

Signed: Naonobu *hitsu*. Pl. A, no. 4

Seals: upper—Zenshū. Pl. A, no. 4

lower—Fujiwara. Pl. A, no. 4

H. 1.481 W. .602

Reg. No. (a) 11.4281, (b) 11.4282, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 121, bought at the sale of the daimyō "Satabi" (i. e. Satake?)

Kano Naonobu was the second son of Takanobu and grandson of Eitoku. On the death of his father in 1618 he was probably taught for a few years by Kōi, but it is generally agreed that the influence of his elder brother Tanyū (1602-1674) is also strong in his work. He developed early, for in 1623 he painted in the presence of the Shōgun Iemitsu. He co-operated with Kōi and Tanyū in 1626 in painting the walls of Nijō castle. In 1630 he moved to Edo, became a painter to Tokugawa

Hidetada, and was given an estate in Takegawa street. His wife was the daughter of Kano Shinsetsu, the son of Sōshū, a younger brother of Eitoku and hence his second cousin. This was one method of retaining artistic genius in the Kano family. Naonobu is the founder of the Kobikichō branch of the Kano family and was heir to his father, because his elder brother Tanyū had founded another line of his own, the Kajibashi. Naonobu's death took place in 1650. He is variously described as dying of sickness or as leaving home and disappearing.

Naonobu should not be confused with his great-grandfather Kano Shōei Naonobu. His son Tsunenobu (1637–1713) carried on his line and may be studied in no. 17.

Naonobu's paintings in the "sō" style, that is with a quick epitomising brush stroke, are accounted his best. In this field he was the equal of Tanyū. His work does not show the variety of technique which Tanyū achieved, but has a great degree of strength, a quality very evident in the pair of screens in the Museum collection.

The right-hand screen represents Po I and Shu Ch'i, two brothers of the twelfth century B. C. Great indeed was their virtue. Their father wished to have the younger brother, Shu Ch'i, succeed him. Arguing the claims of his elder brother, he refused to do this, and retired to the mountains. The elder brother, Po I, also refused to be made heir, claiming that he could not go against his father's wishes. He then joined Shu Ch'i in self-imposed exile while still another brother carried on the family. According to another version, at the fall of the Yin dynasty the two brothers declined to change their allegiance and wandered in the mountains till they died of hunger. Another treatment of the same subject by Naonobu is figured in the Kawasaki collection catalogue.¹ Po I is on the right and Shu Ch'i on the left.

The Four Sages of Mount Shang in the left-hand screen belong to the history of the early Han dynasty under Emperor Kao Tsung (206–195 B. C.). They are Tung-yüan Kung, Ch'i Li-chi, Hsia-huang Kung, and Chio-li Hsien-shêng. They were white haired men who retired to Mount Shang not caring what fate befell the Han dynasty. Finally they were forced by Chang Liang to become subjects and to leave the mountain.

16. a, b POETRY ENTERTAINMENT; THE FOUR LOVERS OF FLOWERS

YASUNOBU 1613–1685

Kano School

Pair of six-fold screens, ink and slight color

Signed: Yasunobu *hitsu*. Pl. A, no. 5

Seal: Kano. Pl. A, no. 5

H. 1.502 W. .609

Reg. No. (a) 11.6790, (b) 11.6789, Bigelow Collection

Kano Yasunobu was the third son of Takanobu. He was only five years old when his father died. His cousin Sadanobu, the son of Mitsunobu, died in 1623, and Yasunobu was selected as heir to the main branch of the Kano family. He is counted as the eighth head of the house, the only break in the direct line before him being the inclusion of Munenobu, a younger brother of Motonobu, as heir for a time. Since two guardians were appointed for him in 1623, there was little opportunity for his having been taught by Kano Kōi. His guardians were Kano Shōan (1552–1640), a grandson of Yukinobu, and Kano Kyūhaku Naganobu (1577–

¹ *Chōshunkaku Kanshō*, vol. II, pl. 73

1654), a son of Shōei. Yasunobu married the daughter of Kyūhaku, thus like Naonobu increasing the likelihood of the heritage of artistic genius in his family. In 1633 he decorated the Shogunal mausoleums at Nikkō. Perhaps it was shortly after this date that he was given an estate on Nakabashi street in Edo. The premises extended for nearly a mile. The branch of the Kano family which descends from him is called after this street name. It is significant that he and his older brothers, Tanyū and Naonobu, should all have moved from Kyōto to the Shogunal capital at Edo. Yasunobu was not only a painter but also a critic, both as essayist¹ and as a connoisseur of old paintings.² The predominant influence in his art must have been the style inaugurated by his more famous brother, Tanyū who is recorded as having held Yasunobu's art in very poor esteem. In 1662 he and Tanyū both worked on the decorations of the Imperial Palace in Kyōto. In 1675 Yasunobu painted in the Imperial Palace for a second time.

The right-hand screen shows a poetry entertainment, sometimes called the "poem contest by a winding stream." Poets were gathered together on a bank. Subjects were announced and wine cups were floated down from up-stream. The game was to compose a poem before the passage of the cup. Those who succeeded were rewarded with a drink of wine.

The left-hand screen groups into one composition the four lovers of flowers. Chou Mao-shu or Tun-i (1017-1073) is second in fame only to Chu Hsi as a Sung philosopher. He was a lover of the lotus and composed a famous poem in praise of its purity and serenity. To him the lotus among flowers was like the sage among men. Lin Ho-ching or Pu (965?-1026) was a poet who retired and lived near the Western Lake. He grew plum trees and kept cranes. He is quoted as saying that for him plum trees and cranes took the place of wife and children. Tao Yüan-ming (365-427) was a famous poet who gave up being a magistrate because "he could not crook the hinges of his back for five pecks of rice a day." The chrysanthemum was his favorite flower. In its cultivation he felt himself removed from the city life around him and more in harmony with nature. Huang T'ing-chien (1050-1110), also called Shan-ku, was a poet and calligrapher. His attentions to a bed-ridden mother have won him a place among the Twenty-four Paragons of Filial Piety. Here he is selected because of his love of the narcissus. In his poem to the "Narcissus" he likens the flower to the soul of a transcendental being.

17. a, b LANDSCAPES OF THE FOUR SEASONS

TSUNENOBU 1636-1713

Kano School

Pair of six-fold paper screens, ink, color and decoration in gold

Signed: Hōgen Yōboku *hitsu*. Pl. A, no. 6

Seal: Kosensō. Pl. A, no. 6

H. 1.306 W. .584

Reg. No. (a) 26.107, (b) 26.108, Bequest of Edward S. Morse

c, d (reverse) BAMBOOS AND PINES

Ink on a gold ground

Signed: Hōgen Yōboku *hitsu*

Seal: Kosensō

H. 1.413 W. .584

Reg. No. (c) 26.108, (d) 26.107

¹ *Bijutsu Kenkyū*, nos. 25 and 33

² *Bijutsu Kenkyū*, no. 42

Kano Tsunenobu was the son of Naonobu (1607–1650), but as his father died when he was fourteen, he received his art education from his uncle Tanyū (1602–1674). At the same time he shaved his head and took the name of Yōboku. Such an act does not mean that he became a celibate priest. In 1704 he was given the title of Hōgen. In 1709 he painted in the Imperial Palace. Like his father he continued to expertize old paintings. He carried on the line of the Kobikichō branch of the Kano family, and his long life made him the one great Kano artist in the late seventeenth century. His eldest son, Chikanobu, continued his style, while his second son, Minenobu, founded yet another branch of the Kano, the Hamachō.

Tsunenobu's work has all the virtues in design of a traditional art, but his brushstroke is more clever and pleasing than powerful.

Because the title Hōgen accompanies the signature on this painting, it may be dated to 1704 or later.

The screens were presented by the Department of Education of the Japanese Government to Edward S. Morse on his retirement from a professorship which he held in the Imperial University in Tōkyō from 1877 to 1880.

18. a, b CELEBRATIONS OF THE TWELVE MONTHS

ITCHŌ 1652–1724

Kano School

Pair of six-fold paper screens, full color and decoration in gold

Signed: (a) Hokusōō Itchō Tō Nobuka *sho*. Pl. A, no. 7

(b) Hokusōō Itchō *ga*. Pl. A, no. 8

Seal: Omomuki wa san un sen seki no aida ni ari—Beauty [exists] in mountain, cloud, water, and rock

H. 1.624 W. .597

Reg. No. (a) 11.4219, (b) 11.4220, Fenollosa-Weld Collection

c, d (reverse) LANDSCAPES

ITCHŌ (?)

Ink on a silver ground

No signature or seal

H. 1.736 W. .598

Reg. No. (c) 11.4220, (d) 11.4219

Hanabusa Itchō was the son of Taga Hakuan, a physician. At the age of fourteen he moved with his father to Edo where he became a pupil of Kano Yasunobu (1613–1685). His temperament did not harmonize with that of his master, however, so he was expelled from the Kano studio. In calligraphy and poetry, as well as in painting, he was proficient. The Yoshiwara, or gay quarter, was at its height in the Genroku period, and here Itchō enjoyed life with his rich and literary friends. It is no wonder that his style gave to the Kano foundation new popularity and humor. In 1698 he was exiled to Ōshima in Izu province for satirizing the Shōgun. On his return in 1709 he changed his family name from Taga to Hanabusa and his professional name from Chōko to Itchō. His art typifies the gay spirit of Edo, the Shōgun's capital, and may well be contrasted with the more classic yet extravagant expression of Kōrin in Kyōto, the Imperial capital.

The pair of screens devoted to "Celebrations of the Twelve Months" divides itself into four sections. The upper part of the right-hand screen deals with Spring, the lower with Summer; the left-hand screen in the same way portrays Autumn and Winter. The first month is represented by New Year's Day; houses are decorated with pine, bamboo, and straw; boys practise archery and girls play battledore and shuttlecock. In the second month occurs the Inari festival. The third month shows

a picnic under the cherry trees. In the fourth month is celebrated the Birthday of the Buddha when his statues are bathed. On the fifth day of the fifth month comes the Boys' Festival when are displayed figures of heroes, military banners, and other objects which would inspire boys to be brave. The sixth month is the season for going out in house-boats. In the seventh month there is an outdoor masquerade ball. The eighth month is the time for enjoying the autumn moon. The maple season occurs in the ninth month. In the tenth month merchants celebrate Ebisu, God of Fortune. In the eleventh month craftsmen who use fire in their trades pay special homage to Inari and other gods and distribute fruits and sweetmeats to customers. The twelfth month is a busy season of preparations for the New Year.

It is interesting to note that some of the costumes worn in the masquerade closely resemble those occurring in the screens dealing with foreigners. That part of the screen which deals with miniature figures is almost identical with another published work by Itchō.¹

The pair of screens may well be compared with another pair of the "Four Accomplishments" in the collection of Viscount Ōkochi.² Both are late works and reveal the light-heartedness and skill of Itchō.

The landscapes in ink monochrome on silver on the back are not signed and cannot be definitely ascribed to Itchō. It is possible, however, that they are works by that painter done in a casual manner.

19. a, b SCENES FROM THE TALE OF GENJI

ANONYMOUS 17th century, second half

Tosa School

Pair of six-fold paper screens, full color on a gold ground

No signature or seal

H. 1.593 W. .624

Reg. No. (a) 37.299, Bigelow Collection, by exchange

(b) 37.298, Fenollosa-Weld Collection, by exchange

In the Tokugawa period there was much interchange of influence between the Kano and Tosa schools. In this pair of screens the landscape elements are not very different from those of the Kano tradition, but the figures are delineated with an even and delicate stroke that is the chief characteristic of the Tosa school.

Artists of the Tosa school drew their pictorial motives chiefly from the native literature of ancient Japan. The most famous and the most frequently illustrated of the ancient romances was the *Tale of Genji*. In the right-hand screen the top part of the first two panels illustrates an event in the "Writing Practice" chapter³ where Ukifune has been taken to Ono. She has decided to renounce the world and become a nun. To while away the hours she often practises writing. The lower part of the first two panels is from the "Waka-Murasaki" chapter. Prince Genji has gone to the country to be cured by a hermit. He is attended by Lord Koremitsu and is seen peering through a fence at Murasaki, a girl of about ten. A boy has just set free Murasaki's pet sparrow. The upper part of the third and fourth panels deals with another incident in the same chapter. Friends of Genji have just come from the capital to fetch him back. Before leaving they enjoy music in company with the old priest who owns the house where Murasaki is living. The remaining lower part of the screen deals with the "Battle of the Carriages" from the "Aoi" chapter. There is to be a procession in connection with the ceremonies for the purification

¹ *Kokka*, no. 93, p. 174

² *Kokka*, no. 310

³ V. *The Tale of Genji* by Lady Murasaki, translated by Arthur Waley

of the Virgin priestess of Ise. The carriage of Princess Rokujō has to be pushed out of the way to make room for that of Lady Aoi. A fight between their grooms ensues. The upper left-hand corner shows Genji in his lonely, self-imposed exile at Suma, an incident from a like-named chapter.

More than half of the left-hand screen is occupied with the chapter of the "Festival of Red Leaves" at which Prince Genji and Tō no Chūjō dance. The lower part of the three left panels shows Prince Niou eloping with Lady Ukifune who is undecided whether she loves him or General Kaoru best. In the upper part of the two panels on the left, a gate is being bolted. This time Niou has to return to the capital without seeing Ukifune.

20. SCENES OF THE GION FESTIVAL

ANONYMOUS 18th century, early

Tosa School

Six-fold paper screen, full color on a gold ground

No signature or seal

H. 1.558 W. .617

Reg. No. 06.316, Ross Collection

Screens depicting festivals became common in the Tokugawa period. In this one the even and firm line shows the artist to belong to the Tosa school. The subject is the Gion Festival of Kyōto celebrated every year for a week beginning on the seventh day of the sixth month. There are two kinds of floats, those resting on big carts and those carried on shafts, and decorated umbrellas. Beginning at the top right and going to the left they are: Naginata-boko, Jingū-yama, Kotowari-yama, Kasa-boko, Kankoku-boko, Tōrō-yama, a "yama" too poorly restored for identification, Tokusagari-yama, Tsuki-boko, Yamabushi-yama, Yawata-yama, Rakuten-yama, and Kikusui-boko. The lower row from left to right includes Kasa-boko, Ashikari-yama, Tenjin-yama, Hōka-boko, Taishi-yama, another "yama" too poorly restored for identification, Hananusubito-yama, Niwatori-boko, Iwato-yama, and Funa-boko. These differ slightly from the present floats but are to be found in an old illustrated book of 1716. The Gion Festival is also shown in the "Scenes Inside and Outside of Kyōto" painted by Kano Eitoku, which must be a very early example treating the representations in strongly marked horizontal rows.

21. MATSUSHIMA

KŌRIN 1658-1716

Kōetsu School

Six-fold paper screen, full color on gold, much retouched

Signed: Hokkyō Kōrin. Pl. B, no. 1

Seals: upper—Iryō. Pl. B, no. 1

lower—Dōsō. Pl. B, no. 1

H. 1.553 W. .632

Reg. No. 11.4584, Fenollosa-Weld Collection

Ref: Fenollosa, *Epochs*, vol. II, 1921, p. 138, there referred to as "bought in 1880;" *M. F. A. Bulletin*, Feb. 1907; "Japanese Painting and Prints," *Encyclopaedia Britannica*, vol. 12, p. 964; L. Binyon, *Painting in the Far East*, 1913, p. 218; K. Tomita, "Waves by Kōetsu, Sōtatsu, and Kōrin," *Eastern Art*, vol. 1, no. 2, pp. 101-105

Ogata Kōrin's great grandmother was an elder sister of Kōetsu, one of the most versatile artists of the Momoyama period. Hence the Kōetsu influence descended naturally to Kōrin. Probably his first teacher was his father, Sōken, who was a good calligrapher and painter, and Kōetsu's copy books which were owned in the family must have provided models. Kōrin is also said to have studied under Kano Yasunobu

(1613–1685). This is not proven, but in his early work the Kano influence is strong. The influence on Kōrin of the works of Sōtatsu, a contemporary of Kōetsu, must have been one of the most formative in his art. In 1701 he was given the title Hokkyō. During this year occurred the party at Arashiyama at which Kōrin threw away a bamboo-sheath wrapper for food decorated with gold lacquer. For such extravagance he was banished from Kyōto. He then went to Edo for the first time. His friends there obtained a pardon for him in the following year.

Kōrin was not only a painter. His work in lacquer is equally celebrated. He co-operated with his brother Kenzan in the decoration of some of his potteries, and textiles painted by him are also known. From some points of view Kōrin may be regarded as a craftsman, who got the most out of his materials. The lavish quality of his work is partly due to the use of the finest materials.

The screen has commonly been known in America and Europe as the "Wave" screen, but its proper title is "Matsushima," the name of a bay in northern Japan with hundreds of pine-clad isles (*matsu-shima*). Kōrin's composition of "Matsushima" was inspired by Sōtatsu's screens depicting the same subject.¹

22. a, b LANDSCAPES

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome

Signed: (a) Miura Ketsumeï *ga*. Pl. B, no. 2

(b) Soga Shōhaku *ga*. Pl. B, no. 3

Seal: (a) and (b) Soga Shiryū. Pl. B, no. 2

H. 1.588 W. .598

Reg. No. (a) 11.4507, (b) 11.4508, Fenollosa-Weld Collection

Soga has never been supposed to be Shōhaku's real family name. It was merely his method of expressing his admiration for Soga Jasoku of the fifteenth century as attested by the long signature on no. 25. His real family name, hitherto unrecorded, was Miura as the signature on one of the screens indicates.

Shōhaku is said to have been a pupil of Takada Keiho (1674–1755) who had been a pupil of Kano Eikei (1655–1702), a grandson of Sansetsu. However unconventional his art may be, it is still the Kano tradition that has supplied its roots. In his lifetime he was regarded as an eccentric, and his style of art was condemned as coarse though at the same time its strength was admitted. From some of the episodes related about him we learn that he was the friend of Ike no Taiga (1732–1785) and the enemy of Maruyama Ōkyo (1738–1795).

23. a, b MUSIC; CALLIGRAPHY AND PAINTING

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome, much retouched

Signed: Soga Shōhaku Kiyū *zu*. Pl. B, no. 4, $\frac{2}{3}$ actual size

Seals: upper—Ranzan. Pl. B, no. 5

middle—Soga Kiyū. Pl. B, no. 5

lower—Shōhaku, same as Pl. C, no. 4

H. 1.744 W. .651

Reg. No. (a) 11.4511, (b) 11.4512, Fenollosa-Weld Collection

Ref: K. Tomita, "Paintings by Shōhaku, the Fanatic," *International Studio*, Sept. 1930

For biographical note see no. 22.

¹ In the Freer Gallery, Washington

Paintings of the four accomplishments are very frequent. They consist of music, *ki*, a game played with many counters, calligraphy, and painting. The game is omitted in this pair of screens.

Both screens consist of a mixture of original and replaced panels. The first and second panels from the right in the right-hand screen and the first, second, third, and fifth panels, counting from the right, in the left-hand screen are genuine. The other panels have been replaced at some time when the screens passed through unscrupulous hands. In the present instance what were originally two sets of four *fusuma* each seem to have been remade into a pair of six-fold screens. In order to make one continuous composition with odd *fusuma* panels a great deal of detail has been added by a later hand.

24. a, b THE FOUR SAGES OF MOUNT SHANG

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Pair of six-fold paper screens, ink monochrome and gold dust

Signed: Kishinsai Soga Shōhaku Kiitsu *ga*. Pl. B, no. 6, $\frac{1}{3}$ actual size

Seals: upper—Jasokuken Shōhaku, same as Pl. C, no. 5

lower—Kiitsu. Pl. C, no. 1

H. 1.548 W. .620

Reg. No. (a) 11.4514, (b) 11.4513, Fenollosa-Weld Collection

Ref: K. Tomita, "Paintings by Shōhaku, the Fanatic," *International Studio*, Sept. 1930

For biographical note see no. 22

The story of the Four Sages of Mount Shang is given in no. 15.

25. AN IMMORTAL PRODUCING A STORM

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Six-fold paper screen, ink and slight gold

Signed: Soga Shikibu-Tayū Kikaku Nyūdō Jasoku Koji Genson; Soga Sakonjirō Kiyū Shōhaku *hitsu*. Pl. C, no. 2, $\frac{1}{2}$ actual size

Seals: small, upper—Shōhaku. Pl. C, no. 4

lower—Soga Kiyū. Pl. C, no. 4

large, upper—Kodō [tiger way?] Pl. C, no. 3

lower—Joki, same as Pl. C, no. 7, lower

H. 1.560 W. .623

Reg. No. 11.4510, Fenollosa-Weld Collection

For biographical note see no. 22

The first part of the long signature states that Shōhaku claimed to be artistically descended from Soga Jasoku, an artist of the fifteenth century who worked in the ink monochrome style of the period. To his name are added two other names, Kikaku and Shikibu-Tayū, the latter derived from a former civil title. The other words indicate that Jasoku was a lay disciple. In the second part Shōhaku, as was his custom, used the name Soga for his own family name, as referred to under no. 22.

The immortal who produces the storm is probably intended to represent Ch'ên Nan-mu or Ts'ui-hsü who came to a village where the people were praying for rain to spare them from drought. He descended into a pool and drove off a dragon with an iron club. To the delight of the people this resulted in a terrific storm.

26. THE THREE LAUGHERS

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Two-fold paper screen, ink monochrome

Signed: Shōhaku. Pl. C, no. 5

Seal: Jasokuken Shōhaku. Pl. C, no. 5

H. 1.503 W. .869

Reg. No. 11.7032, Bigelow Collection

Ref: K. Tomita, "Paintings by Shōhaku, the Fanatic," *International Studio*, Sept. 1930

For biographical note see no. 22

The Three Laughers are Hui Yüan, Tao Yüan-ming, and Liu Hsiu-ching. Hui Yüan, a priest of the fourth century A. D. who had a temple on Mount Lu, had vowed that he would never cross the Hu Ch'i bridge. One day when seeing off his callers, Tao and Liu, so great was their mutual enjoyment that they all crossed the bridge together. Becoming aware of what they had done, they all stopped and laughed.

27. TRIAL OF STRENGTH WITH A DEMON

SHŌHAKU 1730–1783

Post Ashikaga Idealistic School

Two-fold paper screen, ink and slight color

Signed: Soga Shōhaku Kiyū *zu* and sign manual. Pl. C, no. 6, 1/2 actual size

Seals: upper—Shōhaku. Pl. C, no. 7

lower—Joki. Pl. C, no. 7

H. 1.656 W. .911

Reg. No. 11.4516, Fenollosa-Weld Collection

For biographical note see no. 22

The identification of the figures is helped by the patterns on their clothes. The man who is testing his strength with the demon is Kintoki, far more common in art as an Herculean boy. The man in the center is Watanabe no Tsuna, the old man behind probably Raikō or Minamoto no Yorimitsu. One day Raikō saw a boy heave a log across a chasm and walk over it. The boy, Kintoki, was persuaded to join the others, and grew up to be one of the four great commanders under Raikō.

28. a, b CHINESE SAGES AND IMMORTALS

BUSON 1716–1783

Bunjin School

Pair of six-fold paper screens, ink monochrome

Each panel bears one of the following signatures:

Sa Chōkō Hekiuntō *ni oite utsusu*. Pl. D, no. 1, 1/2 actual size

Shimei Chōsō. Pl. D, no. 2

Chōsōshi *utsusu*, Shimei *utsusu*, Shimei Sanjin, Shimei *zu*

Seals: upper—undecipherable. Pl. D, no. 3

lower—Nōdō. Pl. D, no. 3

H. 1.292 W. .553

Reg. No. (a) 11.4937, (b) 11.4649, Fenollosa-Weld Collection

Yosa Buson is a double genius. His poems are esteemed even more highly than his paintings, yet in art he holds a rank second only to Taiga (1723–1776) as one of the leading artists of the new Bunjinga or "Literary" school in the mid-eighteenth century. His real family name had been Taniguchi for which he substituted that of Yosa, the name of a village in Tango province where he had been brought up.

In youth he moved to Edo but later settled in Kyōto. In painting he studied under Sakaki Hyakusen (1698–1753) who was one of the earliest of the “Literary” school artists in Japan, a poet and an author on paintings of the Yüan and Ming periods. The works of I Hai (Fu-chiu), a Chinese who had come to Japan in the first half of the eighteenth century, also influenced him. Among the older Chinese artists he favored the styles of Huang Kung-wang (1269–1354) and T’ang Yin (1466–1524). Paintings signed with the names of Chōsō and Shimei are thought to have been done when Buson was between thirty-five and forty years of age.

Such a pair of screens as the present one cannot be called typical of the artist. So hasty are they in thought and execution that identification of the figures is next to impossible. Among them may be recognized Gama in the second panel of the right-hand screen, and in the first panel of the left-hand screen Huang Ch’u-ping, an immortal who lived as a goat-herd and practised meditation in the mountains. One day he was visited by his brother who commented on the absence of goats. Huang Ch’u-ping touched the nearby rocks with his staff whereupon they turned into goats.

The first panel of the right-hand screen seems to be a replacement as its background differs. It also is a work of Buson, but of a more mature and typical period.

29. a, b FLOWERS, FIGURES, AND LANDSCAPES

TAIGA 1723–1776

Bunjin School

Pair of six-fold paper screens, ink monochrome

Each panel bears one of the following signatures:

Kashō. Pl. D, no. 4

Kyūka Sanshō. Pl. D, no. 5, ½ actual size

Kashō *utsusu*

Seals: upper—Ike Mumei *in*. Pl. D, no. 6

lower—Sangaku Dōsha. Pl. D, no. 6

(a) third panel—Zenshin Sōhō Kyūkō. Pl. D, no. 7

H. 1.290 W. .555

Reg. No. (a) 11.4663, (b) 11.4949, Fenollosa-Weld Collection

Taiga at one time had a shop for fans in Kyōto. The first to influence him artistically was Ryū Rikyō (1703–1758), and like Buson he, also, studied the works of the Chinese painter, I Hai (Fu-chiu). From Gion Nankai (1687–1761) he got a book of paintings by Hsiao Yün-ts’ing (Chih-mu) of the mid-seventeenth century. Chinese art treatises of the Ch’ing period are one of the sources for the new type of Chinese painting in Japan. Taiga was a great traveller, priding himself on having climbed the three great mountains, Fuji, Hakuzan, and Tateyama as is revealed in his seal, Sangaku Dōsha, traveller of the three peaks. His interest in nature gives to his typical works an intimate touch which is fused to the poetical mood of his imagination.

The general scheme is a representation of the “four gentlemen,” that is, the chrysanthemum, plum, orchid, and bamboo which are taken to symbolize moral qualities such as nobility, fidelity, purity, and perseverance. The only figures which can be determined are Huang Ch’u-ping (v. no. 28) in the right-hand screen and Fukurokujū, a God of Happiness, the single figure in the left-hand screen. The two figures who sit by a tea-pot in the fifth panel in the left-hand screen are closely related in design to one of the album pictures called the “Ten Conveniences” by

Taiga in the J. Ōshima collection.¹ The bamboos in the fourth panel recall the bamboo painting in the Y. Matsuyama collection.²

30. a, b SPRING AND AUTUMN LANDSCAPES

CHOKUNYŪ 1814–1907

Bunjin School

Pair of six-fold paper screens, ink monochrome on a gold ground

Signed: (a) Chokunyū Sanshō Chi. Pl. E, no. 1, 1/2 actual size

(b) Seiwan Charyō Shujin Chi. Pl. E, no. 2, 1/2 actual size

Seals: right, Ryōgo. Pl. E, no. 3

left, upper—Denchi. Pl. E, no. 4

lower—Enran shinsho kore waga kyo—[where] mist and storm
are deep, there is my abode. Pl. E, no. 4

H. 1.707 W. .619

Reg. No. (a) 11.4652, (b) 11.4653, Fenollosa-Weld Collection

Tanomura Chokunyū's real family name was Sannomiya. His father was a retainer of the Oka fief in Bungo province. Chokunyū is another reading for the characters for Naori, the place where he was born. At eight he became a pupil of Tanomura Chikuden (1776–1835), who served the same lord in Bungo and who adopted him into his family. Chikuden at this time was the leader of the Chinese "Southern" school in Japan. Under him Chokunyū became an ardent copier of all the later Chinese paintings which he could find. Later he moved to Kyōto where he established an art school of his own. For the rich merchant Shibakawa of Ōsaka he painted not only this pair of screens but also an album of fifty paintings in the manner of various Chinese artists of the Sung, Yüan, Ming, and Ch'ing periods. These he published in book form under the title *Kyūko Sansen*. This book was but one of many writings by him on art. He wrote poems to accompany his paintings, and prided himself also on his calligraphy. He was as remarkable in his old age for unusual energy as he had been in his childhood for precocity.

The poems are freely translated below.

The one on the right-hand screen:

In the flower season often there are gloomy clouds
And for a long time it is not possible to see the distant peaks.
After dreaming I sit at the corner of the pavilion.
Winds are chilly and the voices of birds sorrowful.
Mists hang deep and the color of the willow looks dim.
The hearth is so cold that I cannot burn incense.
Not being able to paint I give up my study.
I love my sword and aimlessly handle it.
I am too lazy to polish the jade with which I play.
I happen to have half a keg of poor wine,
But after all its taste is thick and its color muddy.
Morning after morning I think vainly of the flowers.
When can I rid myself of this horrible feeling?
I laugh within myself as I grieve at the dull days of spring.
I feel as indolent as if I had not woken up from sleep.

Dated: Meiji 3 (1870), early autumn; drawn and inscribed at the Senshuntei Studio in the northern suburbs.

Signed: Chokunyū Sanshō Chi.

¹ *Kokka*, no. 271

² T. Naitō, *Ike Taiga Meiga Fu*, pl. 68

The one on the left-hand screen:

I love to be in the remote woods.
The atmosphere is clear and shrubs are fragrant,
Things and men are free to do as they wish.
Here my own affairs and those of the world are entirely separated.
The color of the mountains is ever to be seen
And no sound from the city can possibly be heard.
Making tea I lean on a black desk.
Studying profound writings I make notes in vermilion ink.
I let the small birds peck the garden fruit.
I myself burn incense in the incense burner.
When I chose this place to live in, my only thought was of the scenery.
Though I have bought a farm, I have not yet done my ploughing.
My body is so thin it harmonizes with the old and weather-worn rocks.
My mind is at leisure and laughs at the white clouds.
Now I have comprehended all that I have sought in life.
I sit and watch the light of the setting sun.

Dated: Meiji 2, but with the cyclical characters for the third year; drawn and inscribed on an autumn day at the request of my respected friend, Hyakuhyaku Shibakawa.

Signed: Seiwan Charyō Shujin Chi.

31. TOKIWA AND HER CHILDREN IN THE SNOW

KAZAN 1784–1837

Kyōto School

Six-fold paper screen, ink and slight color

Signed: Kazan *utsusu*. Pl. E, no. 5

Seals: upper—Ka. Pl. E, no. 5

lower—zan. Pl. E, no. 5

H. 1.539 W. .620

Reg. No. 11.4733, Fenollosa-Weld Collection

Yokoyama Kazan must not be confused with another far more famous artist, Watanabe Kazan, who worked in the “Literary” or Bunjinga tradition. Yokoyama Kazan descends from the naturalistic styles of Kishi Ganku (died 1838) and of Matsumura Goshun (1752–1811), both of whom were represented in the Special Exhibition of Japanese Screens in the Museum held in 1936. Little is known of Kazan’s life. As a young man it is said that he was so poor he used to make pictures in colored sands at Kitano shrine and beg for coppers. He became a pupil of Ganku, but later followed the style of Goshun. Figure paintings were regarded as his best work.

The screen of “Tokiwa and her Children” well represents the artist. It can be compared with interest to a painting of the same subject by Goshun¹ in the collection of Baron Gō.

Tokiwa was the wife of Minamoto no Yoshitomo, a general who in the wars of 1156 had sided with Taira no Kiyomori. In 1159, however, Yoshitomo revolted against Kiyomori and was treacherously slain. After his death Tokiwa fled with her three children, Yoritomo, Noriyori, and Yoshitsune, through the snow to Yamato province. In order to capture her, Kiyomori arrested her mother. Tokiwa then gave herself up, becoming the mistress of Kiyomori on condition that her mother should be freed and her children spared. The eldest child, Yoritomo, was exiled to Izu province, and the other two were placed in temples to be brought up

¹ *Kokka*, no. 540

as priests. Yoritomo and his brothers later defeated the Taira, and Yoritomo became the first Shōgun of the Kamakura period.

32. LANDSCAPE

RITSUGAKU 1825-1890

Kano School

Six-fold paper screen, full color, gold wash and decoration in gold

Signed: Ritsugaku Shōshi. Pl. E, no. 6

Seal: Masatsune *no in*. Pl. E, no. 6

H. 1.591 W. .603

Reg. No. 11.6592, Bigelow Collection

Such a work as this screen by Kimura Ritsugaku, whose ordinary name was Masatsune, may be regarded as typical of the Kano tradition which persisted on through the nineteenth century. He came to Edo in 1836 and entered the Kano studio, studying under masters of the Kobikichō or main branch of the Kano family which descended from Tsunenobu and Naonobu. At first he followed Kano Seisen-in (1796-1846) who had become the head of the family in 1828. On his death Ritsugaku became the pupil of the next generation of the Kano, Shōsen-in (1823-1880). He is said to have worked under the Kano for over thirty years. After the Imperial Restoration he took part in the new art exhibitions and won medals for his work. In later life he moved to Yokohama. Landscapes with buildings were praised as his best work.

This screen and the next one help us to realize the vitality of a pictorial style which could continue under the leadership of one family for four centuries.

33. SNOWSCAPE

GAHŌ 1835-1908

Kano School

Six-fold paper screen, ink and slight color

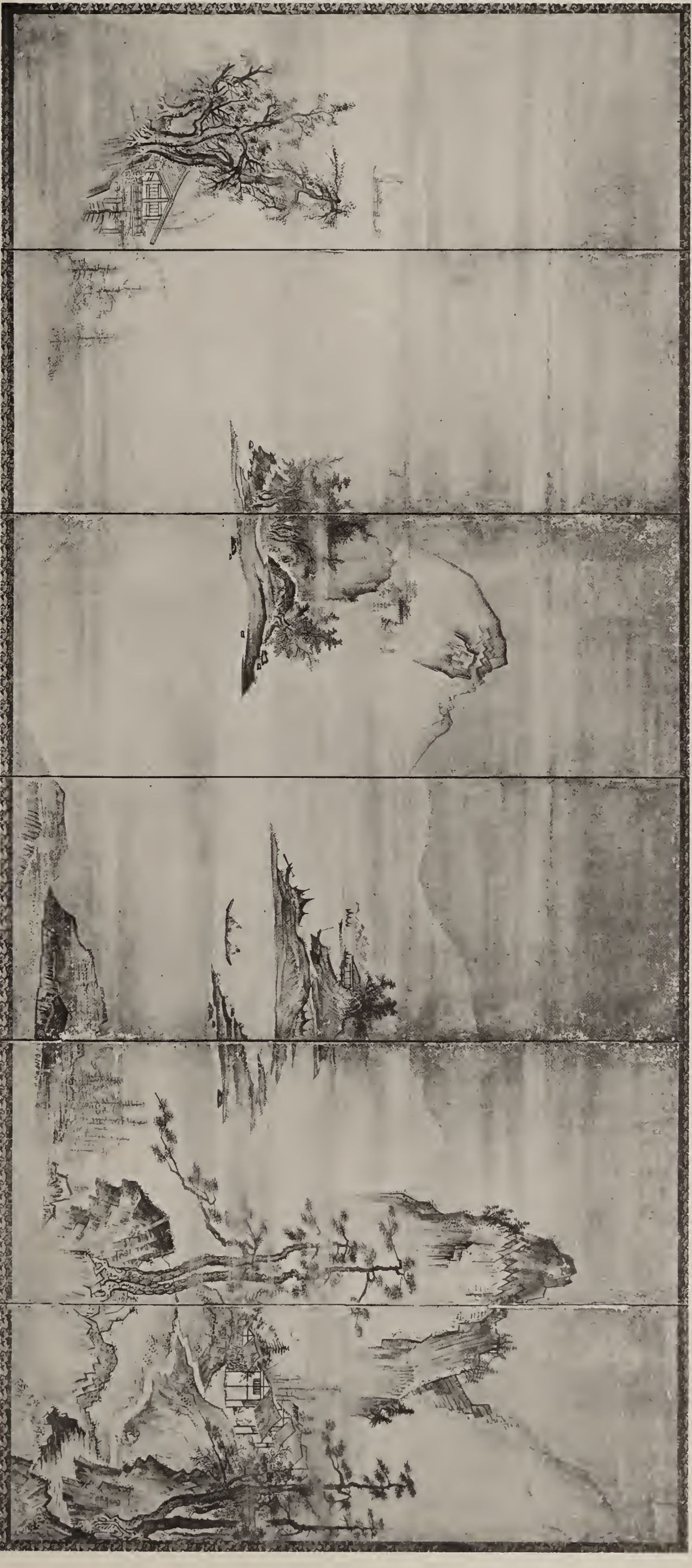
No signature

Seal: Gahō. Pl. E, no. 7

H. 1.693 W. .619

Reg. No. 11.8724, Bigelow Collection

The life of Hashimoto Gahō sums up the troubles of an artist during a revolutionary period. At the age of twelve he entered the studio of Kano Shōsen-in (1823-1880). Two years later his parents died and he was left penniless, so he was obliged to give menial service at the studio in order to receive instruction. When Gahō became a full-fledged painter at the age of twenty-five the times were so troubled that little interest in art was shown. Gahō, therefore, painted fans for export purposes. Later he was engaged in drawing maps for the Naval School. In 1882 he won a medal and fame at a National Painting Exhibition when one of his works was bought by the Department of the Imperial Household, but it was not till four years later that he could afford to give up his position at the Naval School. In 1888 he and Hōgai (1828-1888), a fellow-student under Shōsen-in, were appointed teachers of the Kano art style at the newly founded Tōkyō Fine Arts School, which in 1890 was headed by Okakura Kakuzō. Among Gahō's pupils were such famous artists as Yokoyama Taikan and Shimomura Kanzan. In 1898 when Okakura left the Fine Arts School to found the Nihon Bijutsuin, a private School for the Fine Arts, he took Gahō and his pupils with him. They opposed the influx of western ideas in art and favored the retention of the national styles which had always existed in Japan. When painting Gahō never allowed any of his pupils to watch him, but retired by himself. Under him the traditions of the Kano school were upheld and transmitted to modern times.



1 a

EIGHT VIEWS AT THE CONFLUENCE OF THE HSIAO AND HSIANG RIVERS

SŌTAN (?) 2-1481

Ashikaga Idealistic School Fenollosa-Weld Collection



1 b

EIGHT VIEWS AT THE CONFLUENCE OF THE HSIAO AND HSIANG RIVERS

SŌTAN (?) 2-1481

Ashikaga Idealistic School Fenollosa-Weld Collection

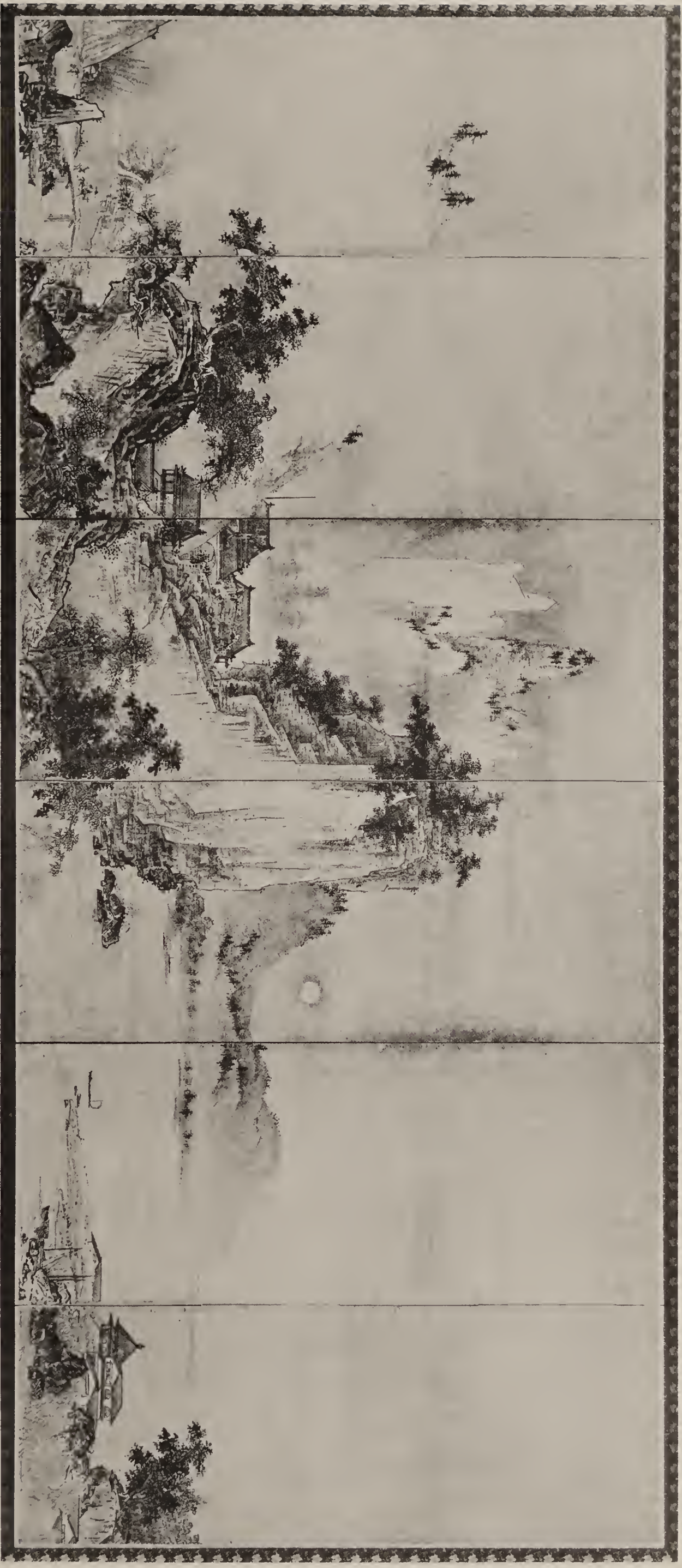


2 a

CHINESE LANDSCAPES

TŌGAN 1547-1618

Post Ashikaga Idealistic School Fenollosa-Weld Collection

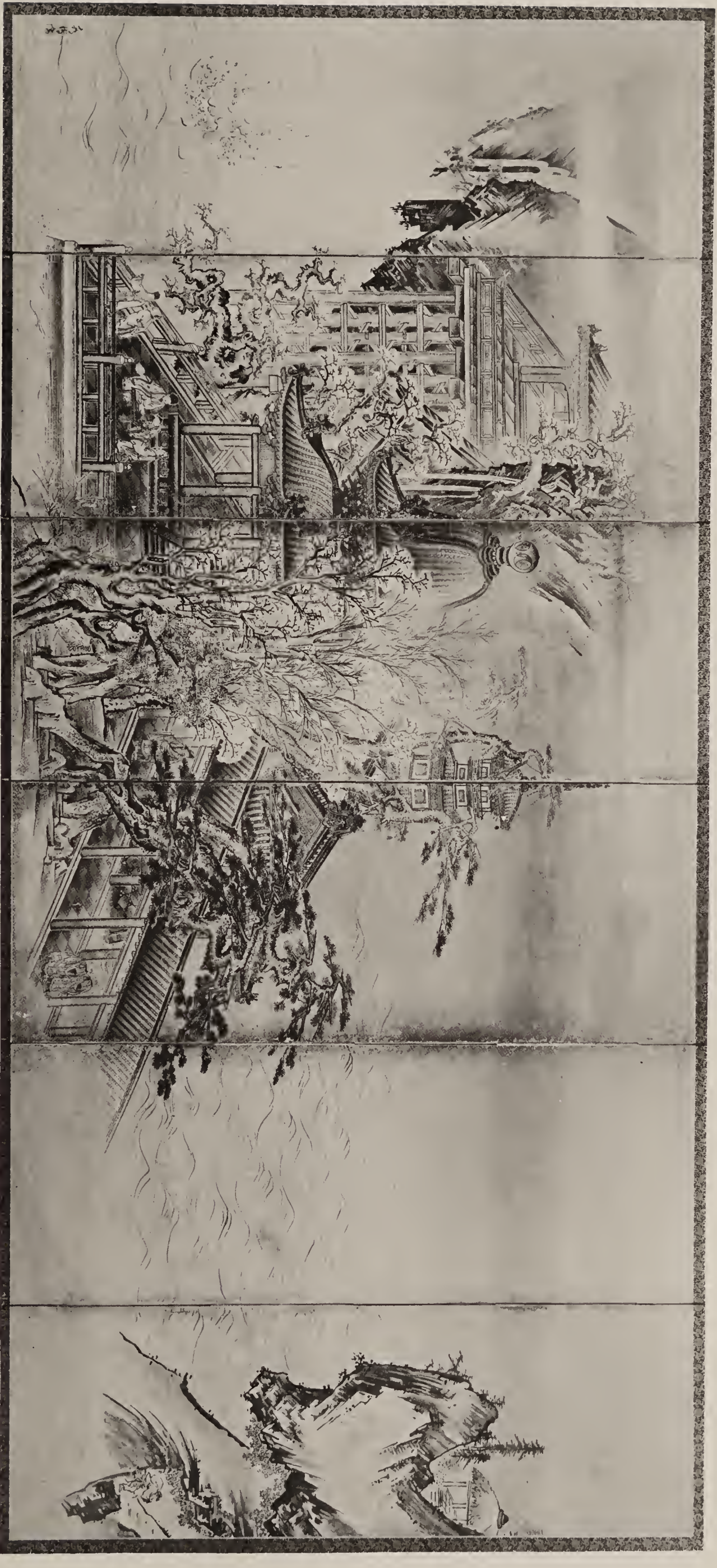


2b

CHINESE LANDSCAPES

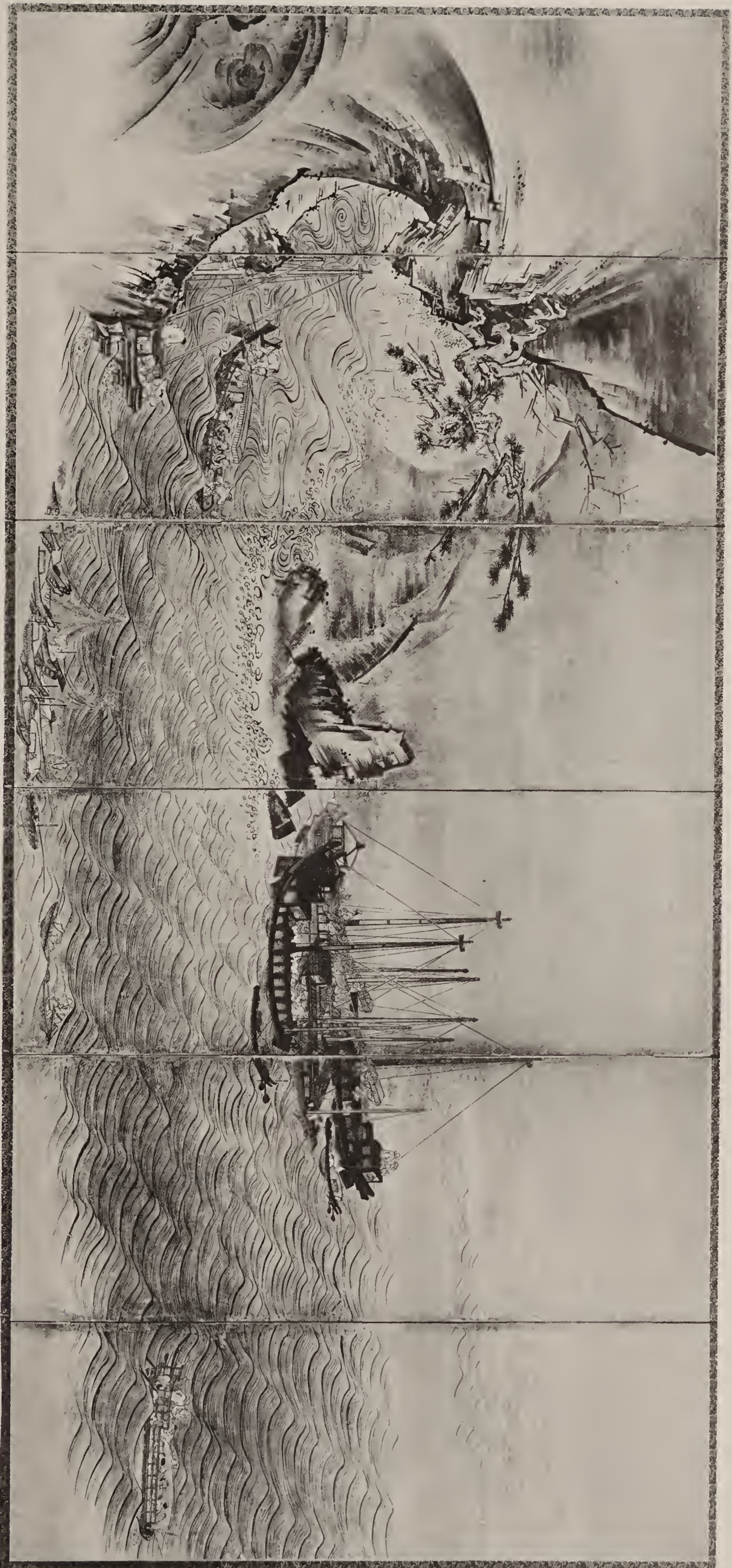
TŌGAN 1547-1618

Post Ashikaga Idealistic School Fenollosa-Weld Collection



3 a

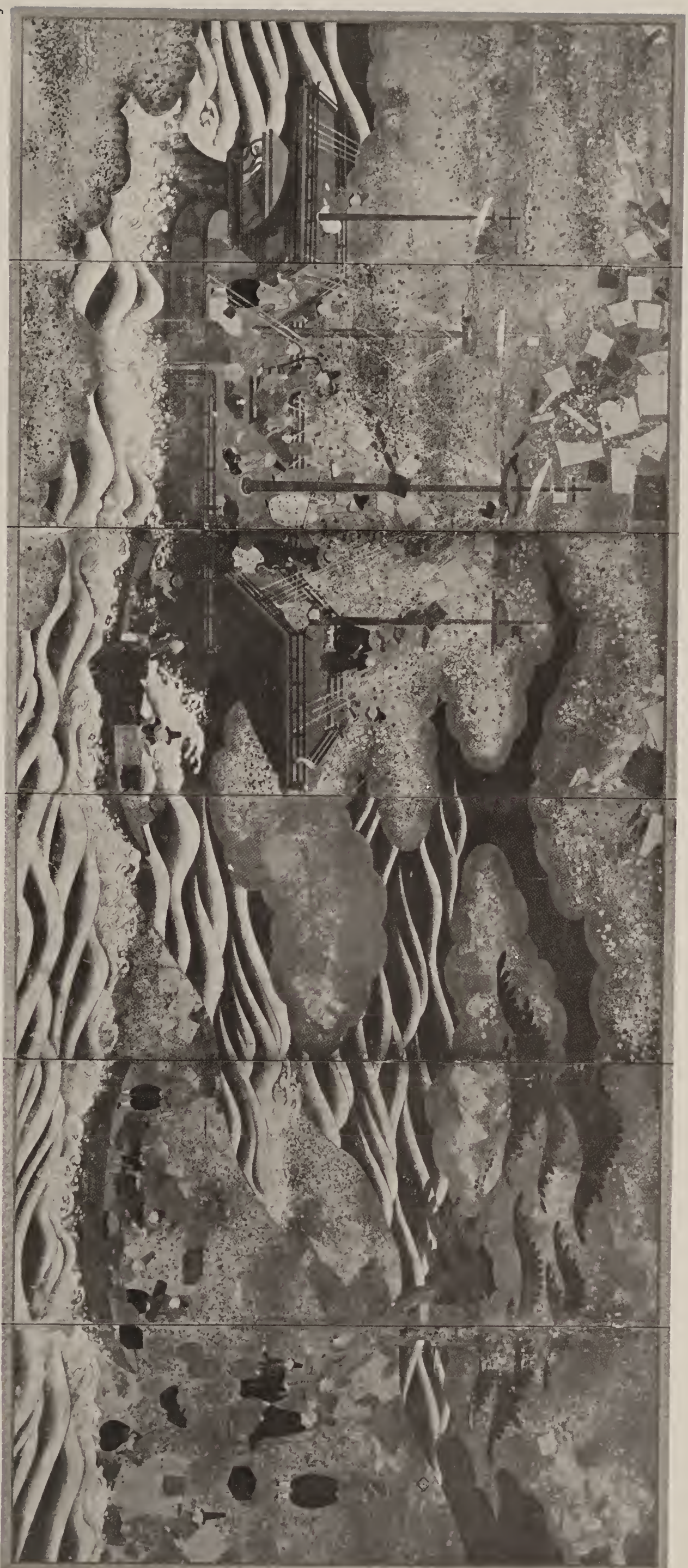
TEMPLE BY THE SEA
CHŌKO 17th century, early
Post Ashikaga Idealistic School Fenollosa-Weld Collection



3 b

BOATS BY A ROCKY SHORE
CHŌKO 17th century, early
Post Ashikaga Idealistic School Fenollosa-Weld Collection



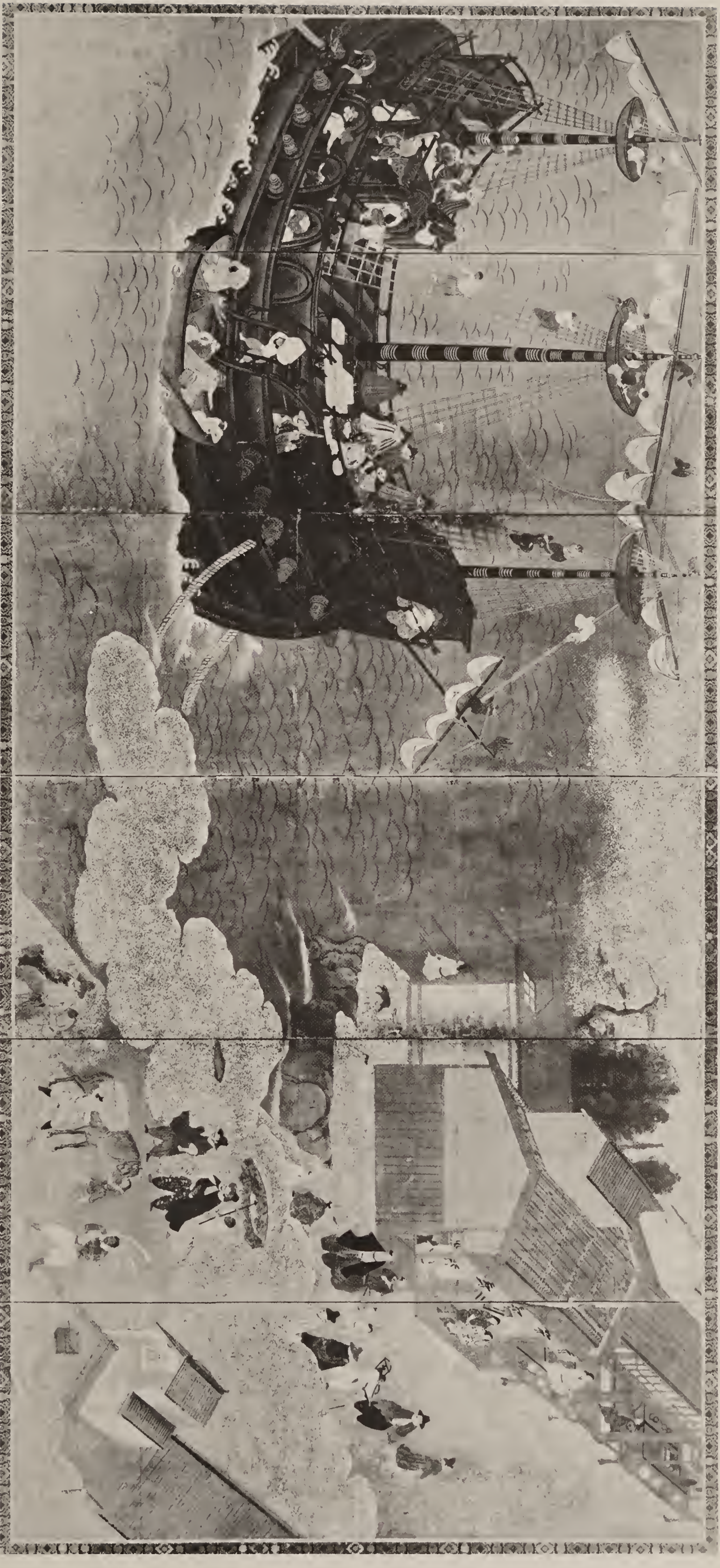


5

LANDING OF A PORTUGUESE SHIP AT JAPAN

ANONYMOUS 17th century, early

Kano School Ross Collection





6 b

CHINESE PORT

ANONYMOUS 17th century, early

Kano School Fenollosa-Weld Collection



7

RAKAN MOUNTED ON ANIMALS

DUTCH STYLE 18th century

Fenollosa-Weld Collection

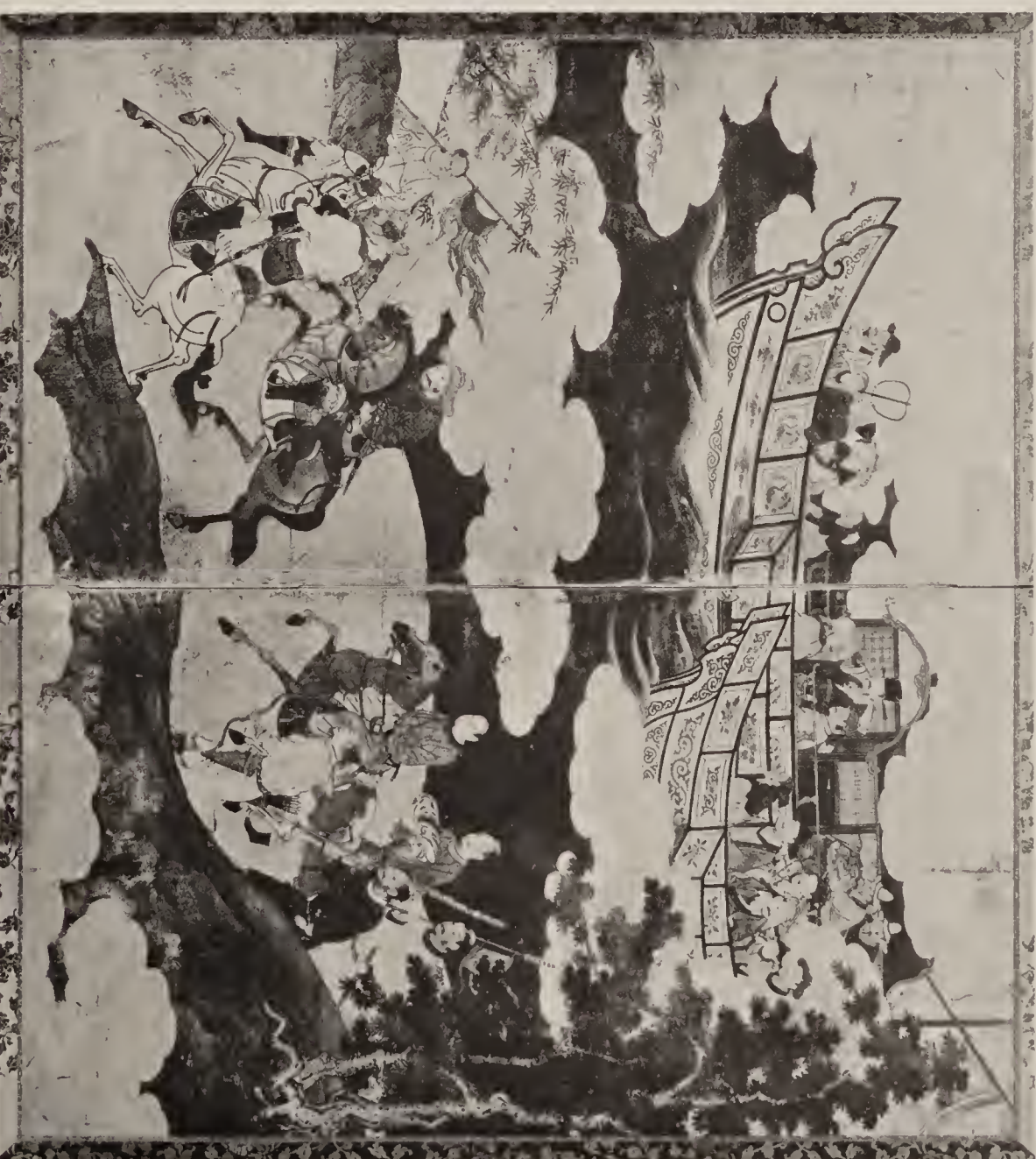


8

HSÜAN TSUNG AND THE BATTLE OF FLOWERS

SANRAKU STYLE 17th century, first half

Kano School Ross Collection

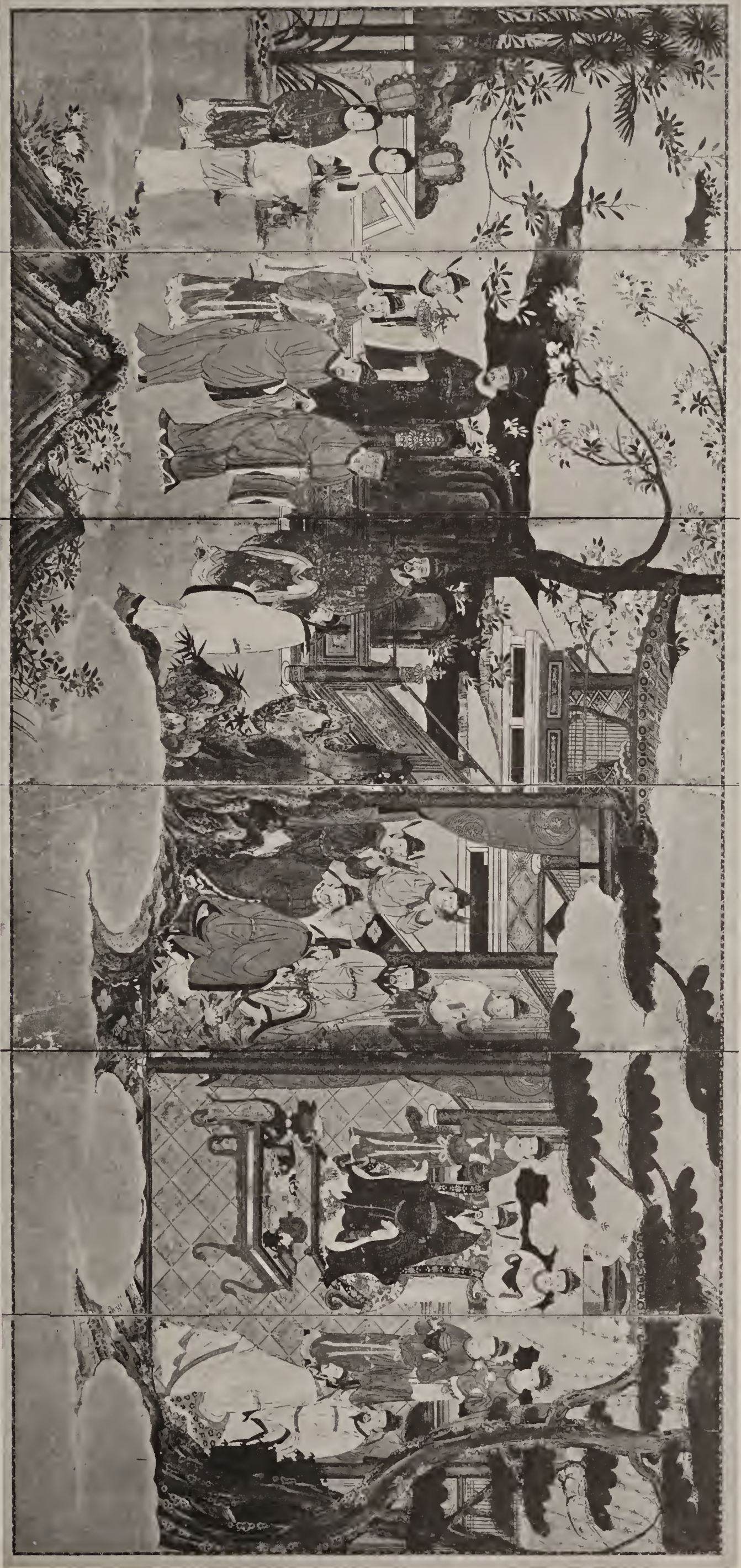


9

BOAT ESCORTED BY MOUNTED TARTARS

ANONYMOUS 17th century, first half

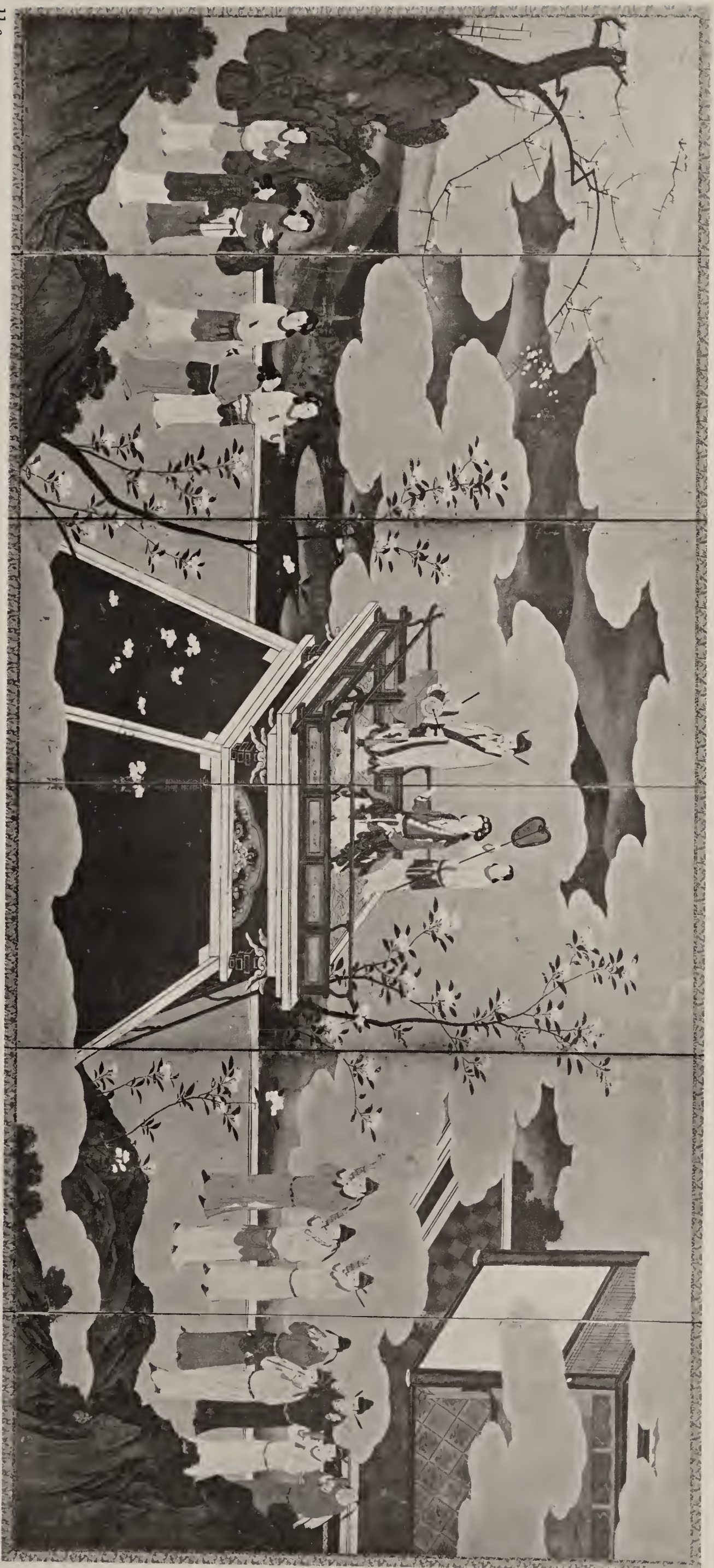
Kano School Fenollosa-Weld Collection



THE COURT IN CHINA
EITOKU STYLE 17th century, early
Kano School Bigelow Collection



THE COURT IN CHINA
EITOKU STYLE 17th century, early
Kano School Fenollosa-Weld Collection



HSÜAN TSUNG AND YANG KUEI-FEI
ANONYMOUS 17th century, middle
Kano School Fenollosa-Weld Collection

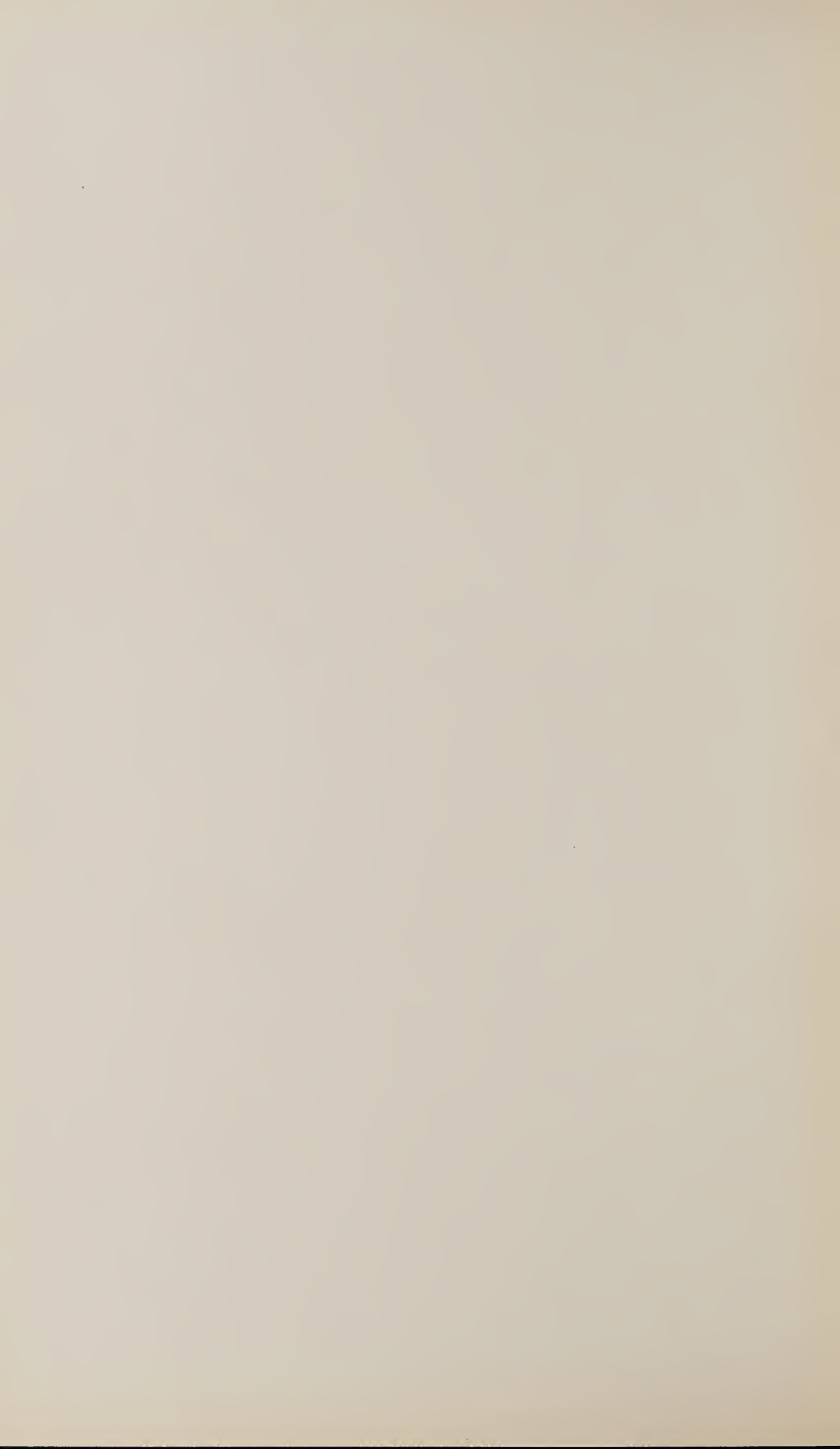


11 b

HUI TSUNG IN HIS GARDEN
ANONYMOUS 17th century, middle
Kano School Fenollosa-Weld Collection

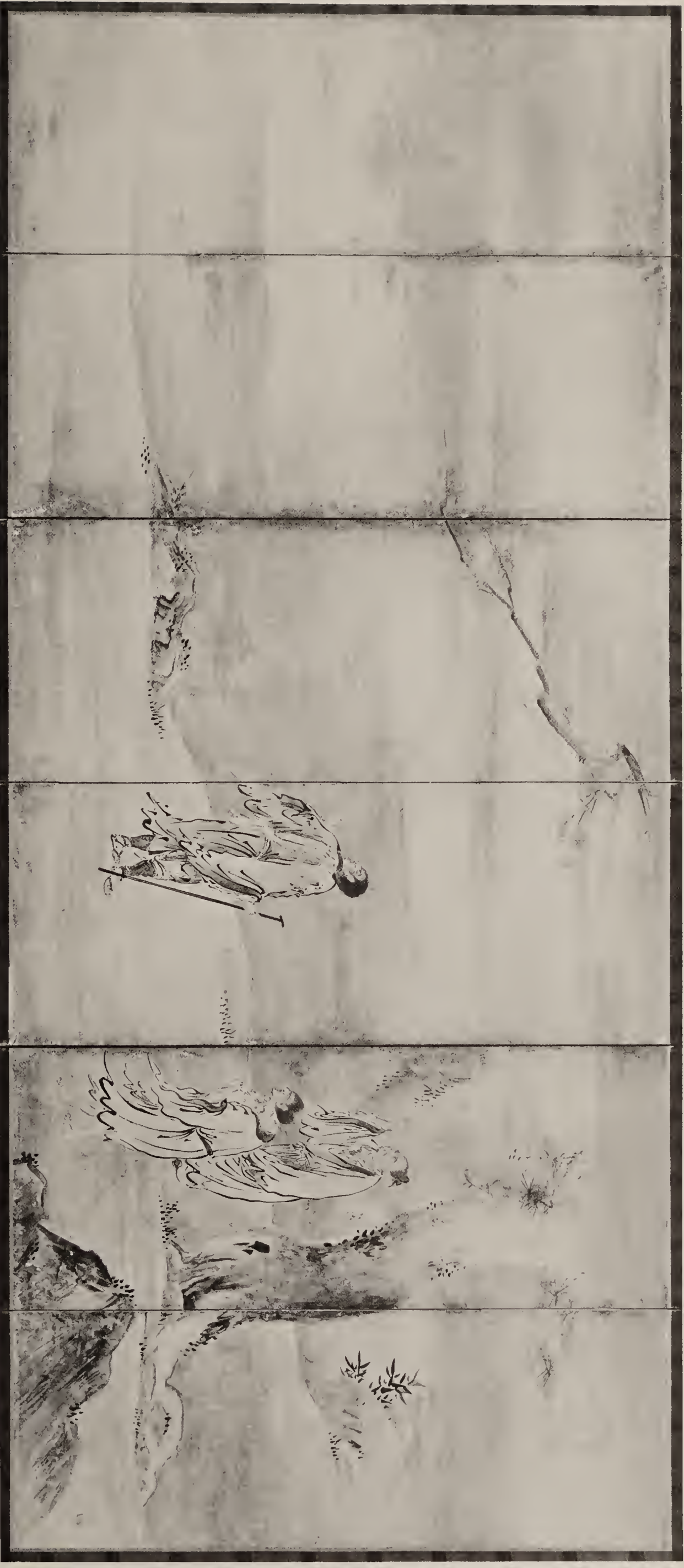


SNOW INCIDENTS
SANSETSU 1589-1651
Kano School Fenollosa-Weld Collection





FILIAL PIETY OF MIN SUN
ANONYMOUS 17th century, middle
Kano School Fenollosa-Weld Collection

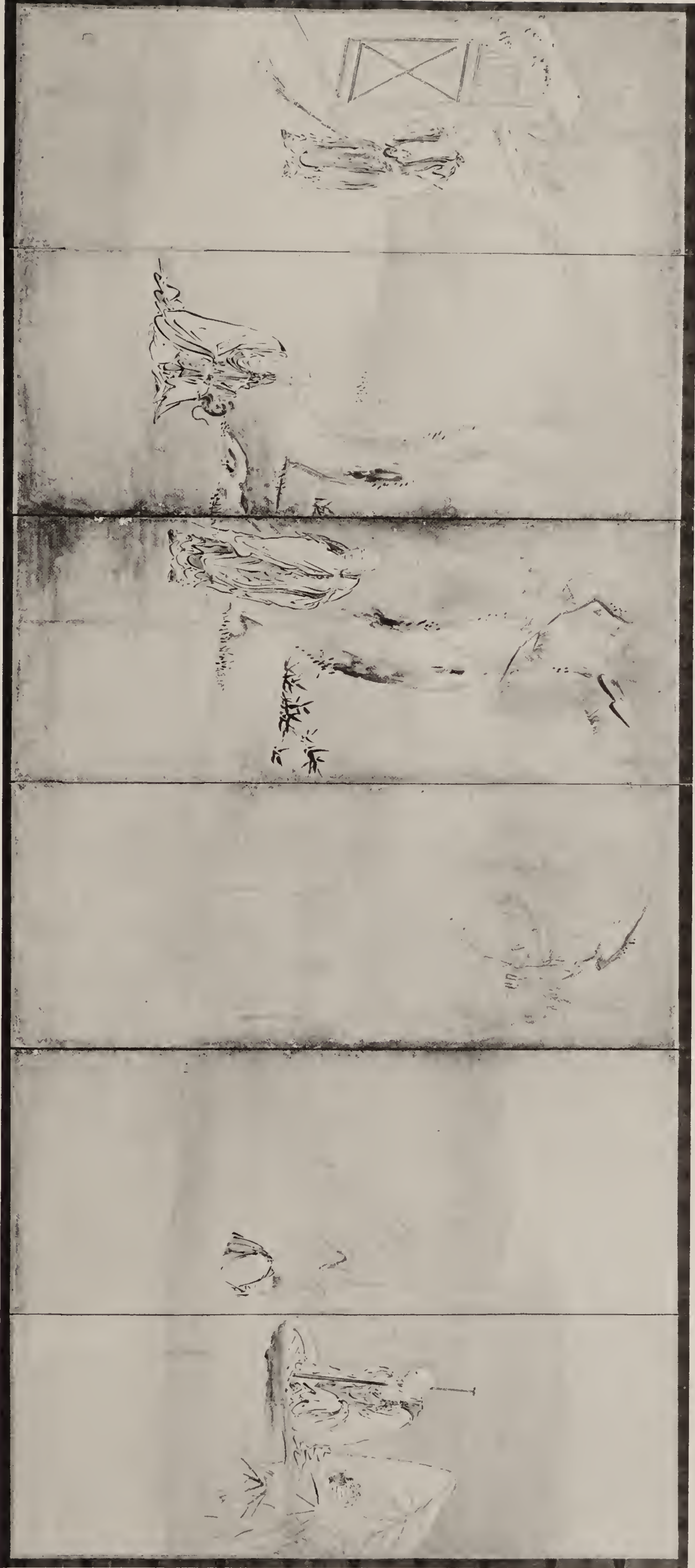


14 a

TAOIST IMMORTALS

KŌI 2-1636

Kano School Fenollosa-Weld Collection



14 b

ZEN MASTERS

KŌI 2-1636

Kano School Fenollosa-Weld Collection

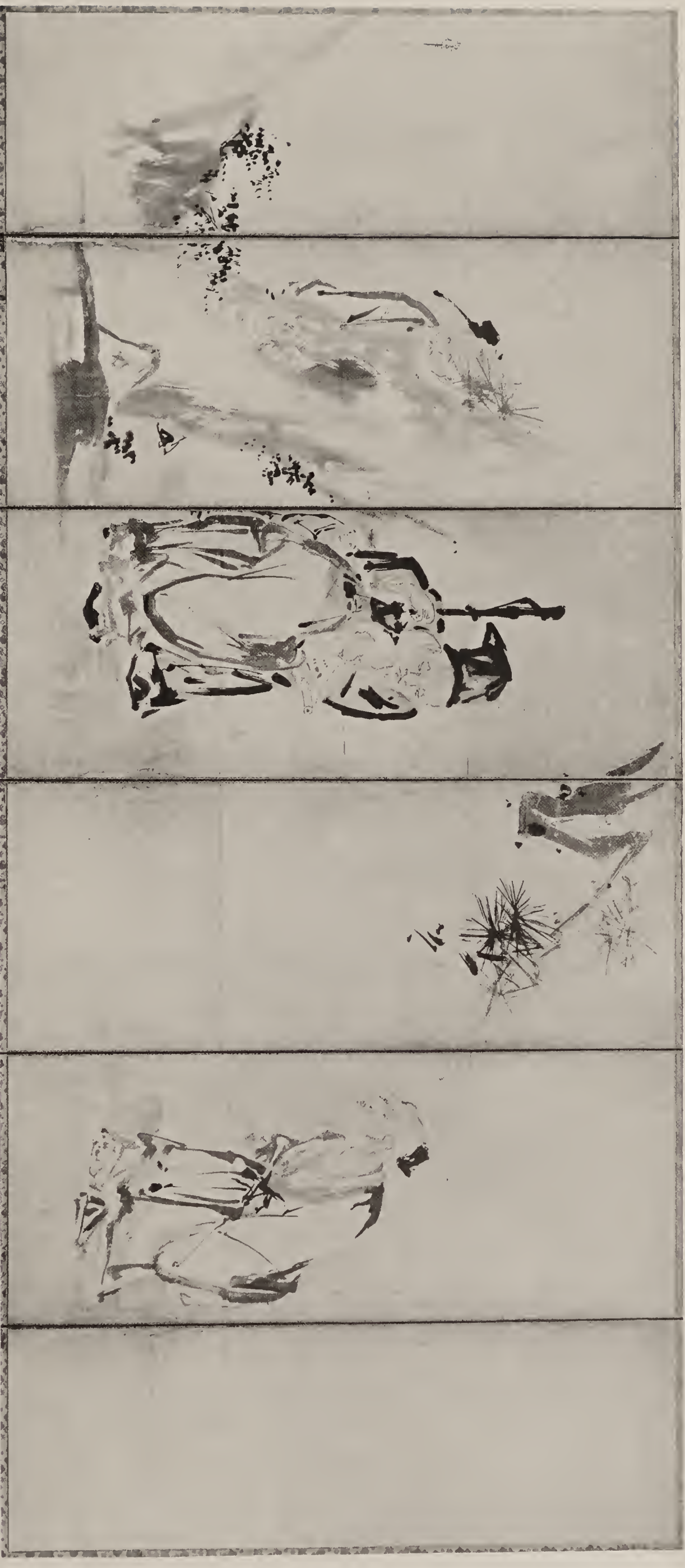


15 a

PO I AND SHU CH' I

NAONOBU 1607-1650

Kano School Fenollosa-Weld Collection



15 b

THE FOUR SAGES OF MOUNT SHANG

NAONOBU 1607-1650

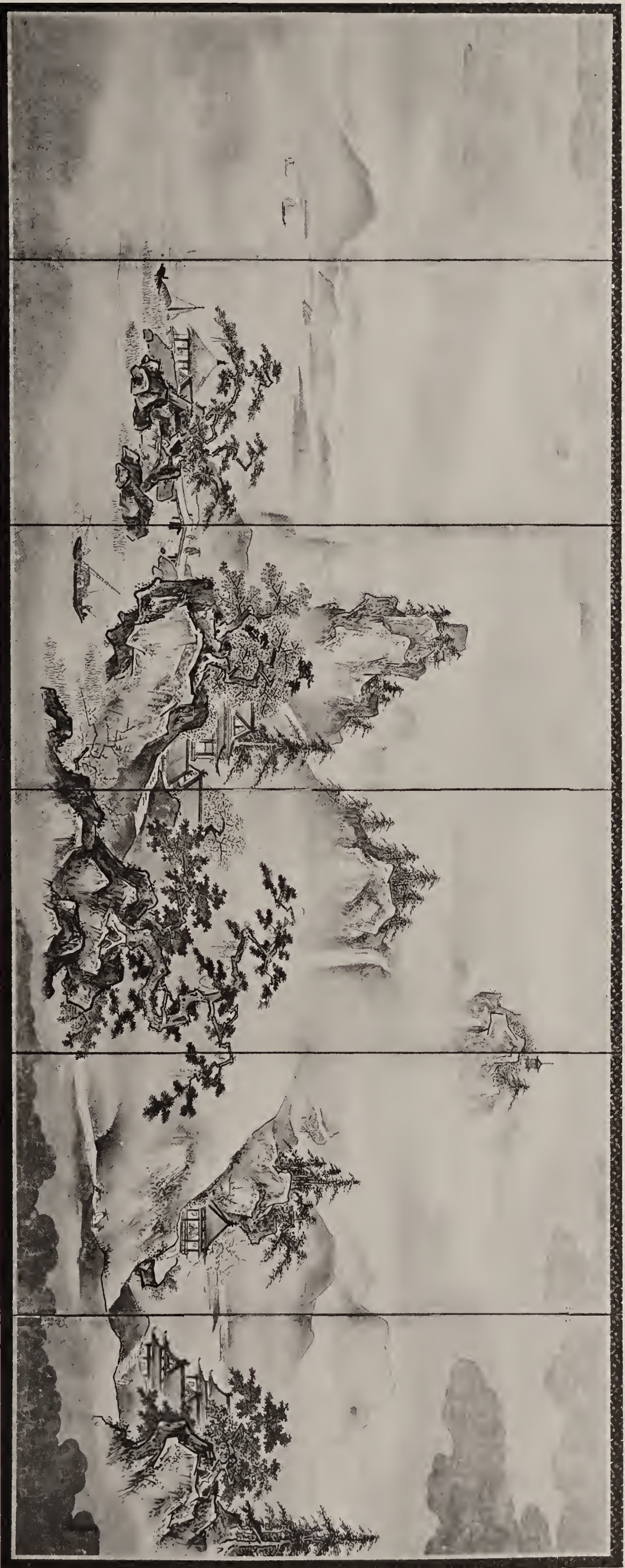
Kano School Fenollosa-Weld Collection



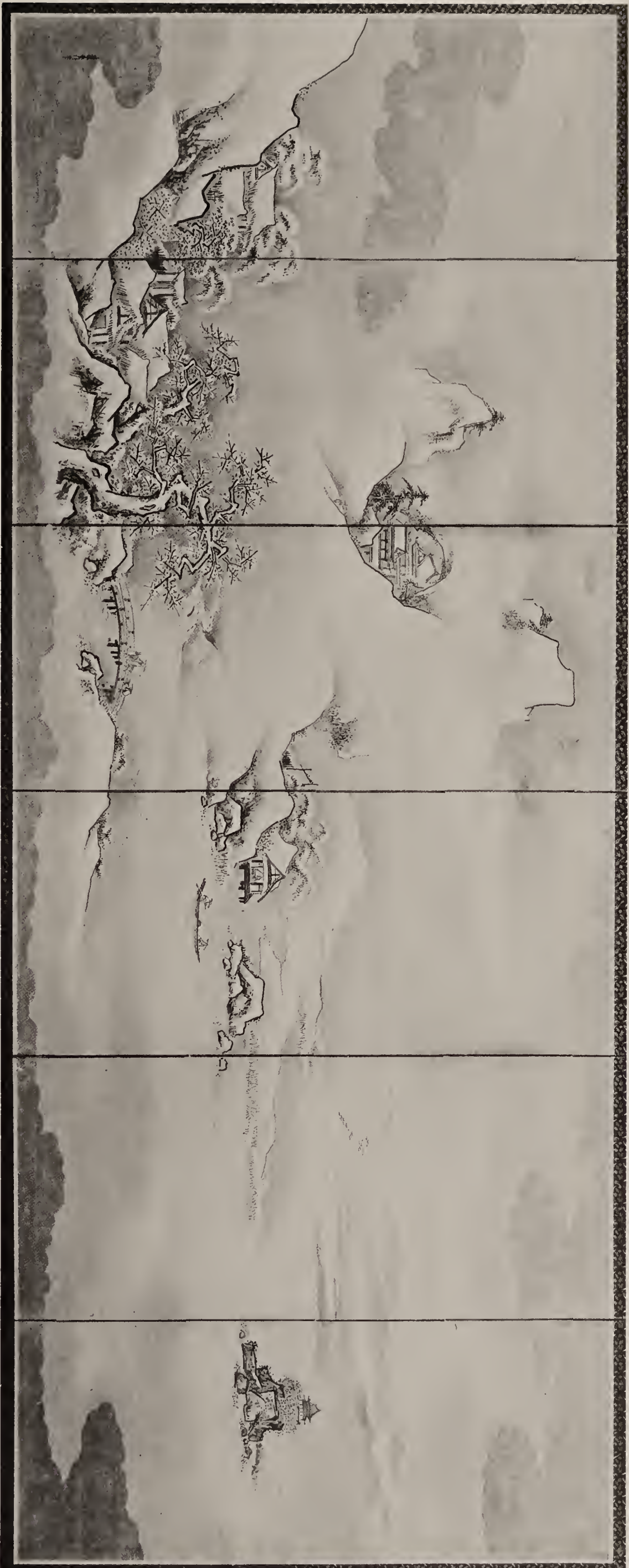


16 b

THE FOUR LOVERS OF FLOWERS
YASUNOBU 1613-1685
Kano School Bigelow Collection



LANDSCAPES OF THE FOUR SEASONS
TSUNENOBU 1636-1713
Kano School Bequest of Edward S. Morse



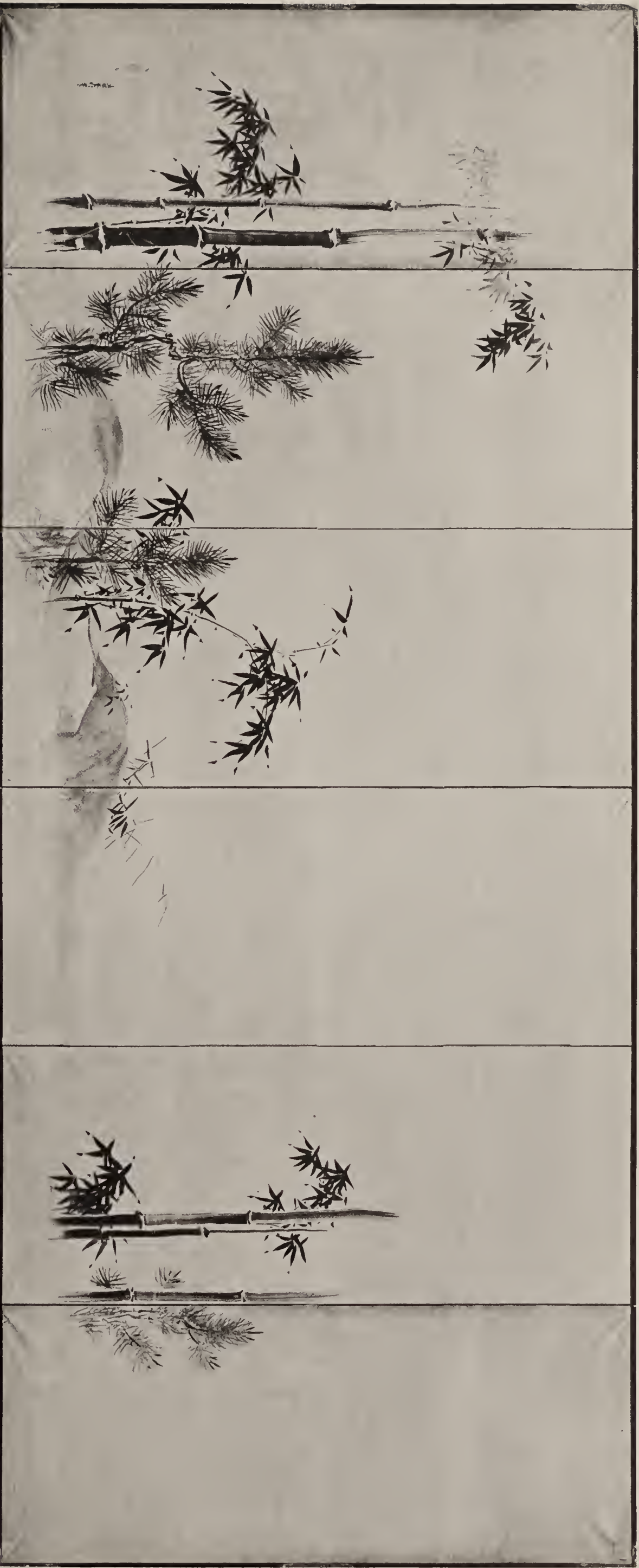
17 b

LANDSCAPES OF THE FOUR SEASONS
TSUNENOBU 1636-1713
Kano School Bequest of Edward S. Morse



17c

BAMBOOS AND PINES
TSUNENOBU 1636-1713
Kano School Bequest of Edward S. Morse



17 d

BAMBOOS AND PINES

TSUNENOBU 1636-1713

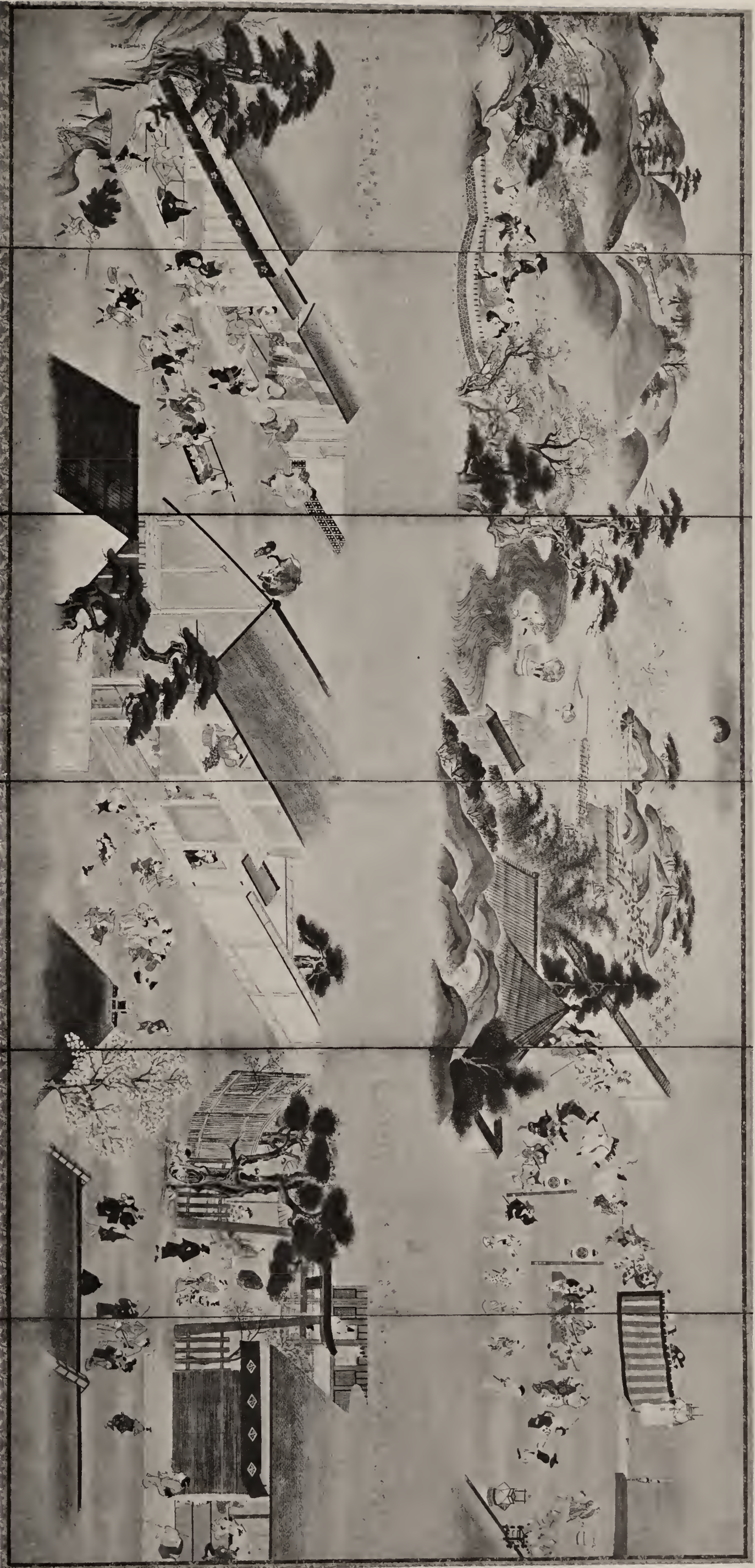
Kano School Bequest of Edward S. Morse



CELEBRATIONS OF THE TWELVE MONTHS

ITCHŌ 1652-1724

Kano School Fenollosa-Weld Collection





18 c

LANDSCAPE

ITCHŌ (?) 1652-1724

Kano School Fenollosa-Weld Collection





18 D

LANDSCAPE

ITCHŌ (?) 1652-1724

Kano School Fenollosa-Weld Collection

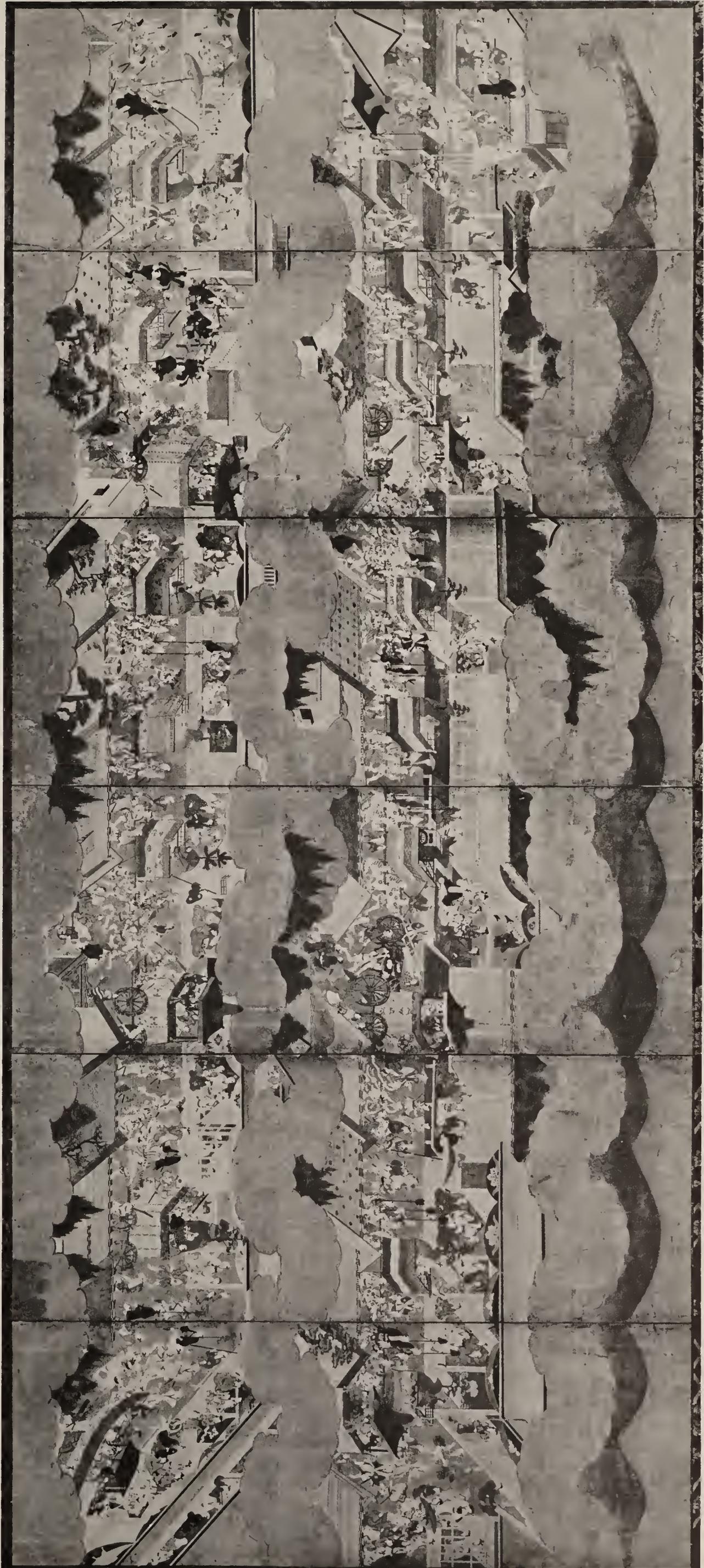




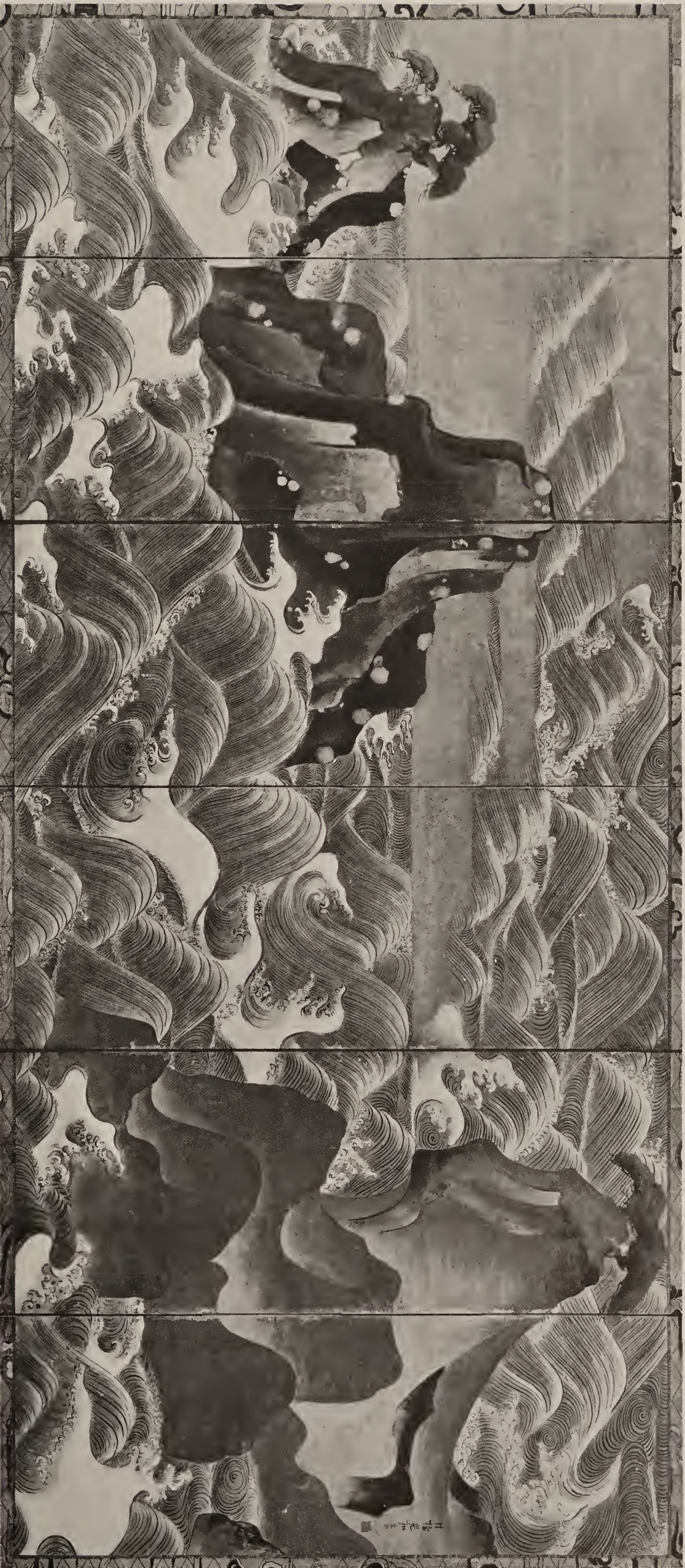
SCENES FROM THE TALE OF GENJI
ANONYMOUS 17th century, second half
Tosa School Bigelow Collection



SCENES FROM THE TALE OF GENJI
ANONYMOUS 17th century, second half
Tosa School Fenollosa-Weld Collection



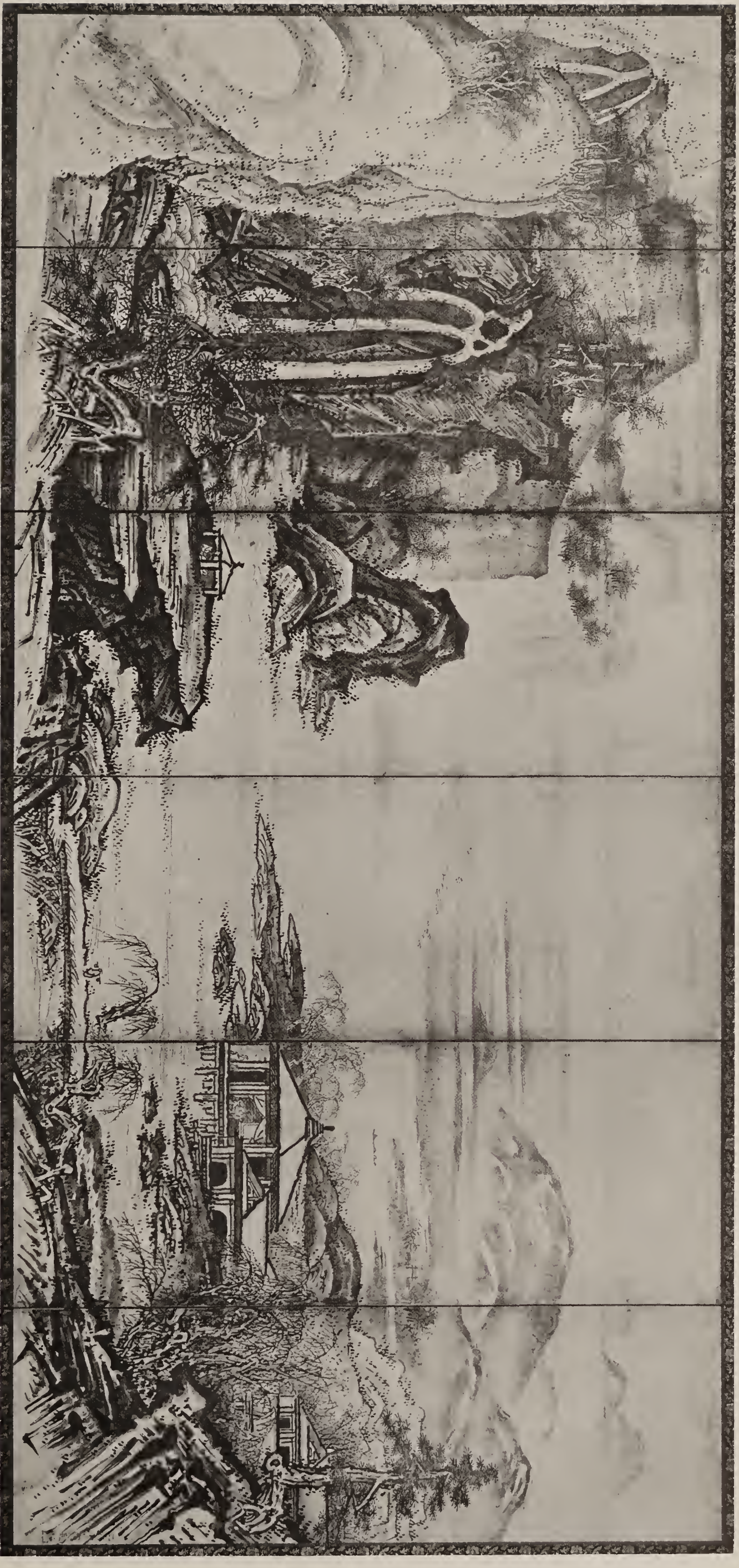
SCENES OF THE GION FESTIVAL
ANONYOMUS 18th century, early
Tosa School Ross Collection



MATSUSHIMA

KŌRIN 1658-1716

Kōetsu School Fenollosa-Weld Collection



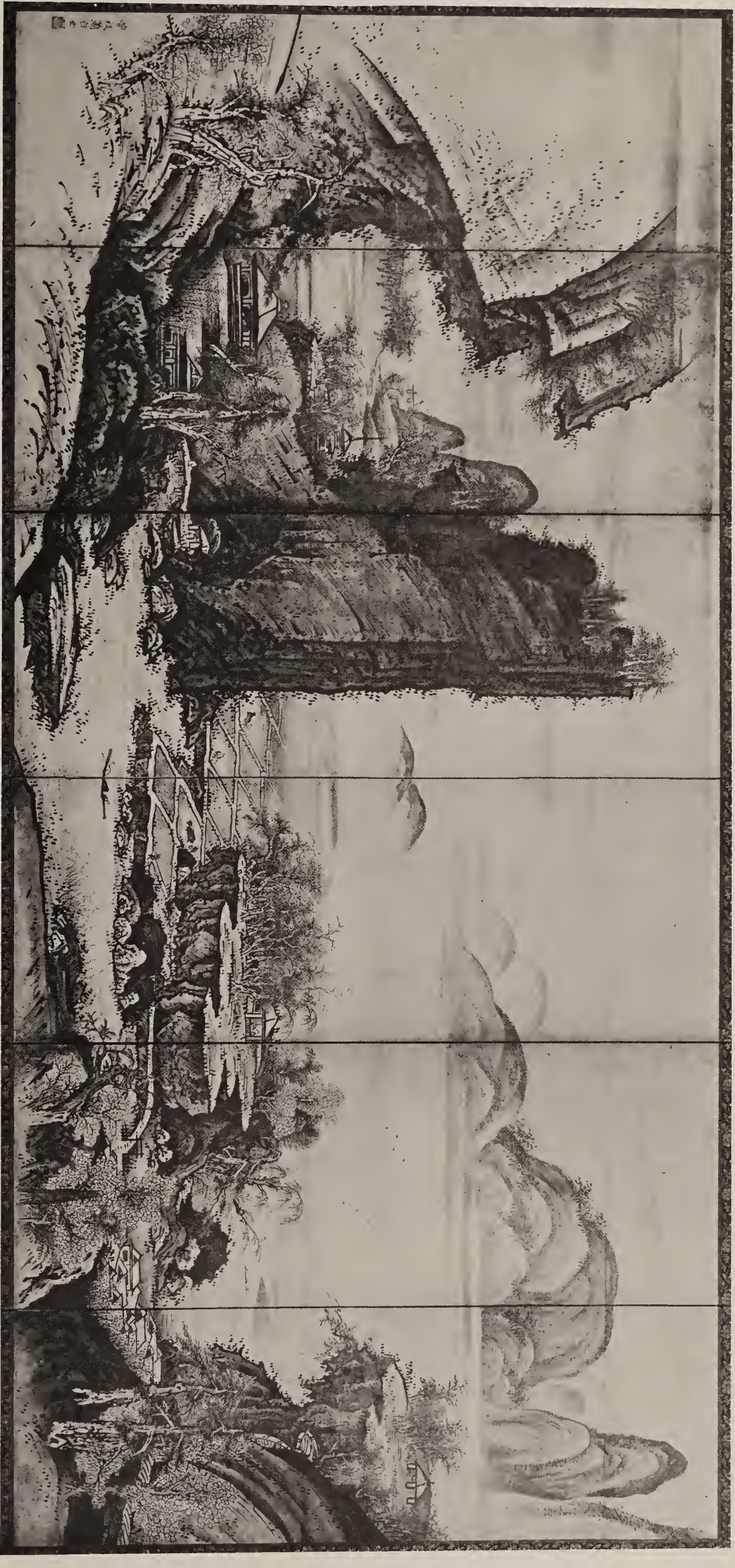
22 a

LANDSCAPE

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection





22 b

LANDSCAPE

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection



23 a

MUSIC

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection



23 b

CALLIGRAPHY AND PAINTING

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection



THE FOUR SAGES OF MOUNT SHANG
SHŌHAKU 1730-1783
Post Ashikaga Idealistic School Fenollosa-Weld Collection



24 b

THE FOUR SAGES OF MOUNT SHANG

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection





AN IMMORTAL PRODUCING A STORM
SHŌHAKU 1730-1783
Post Ashikaga Idealistic School Fenollosa-Weld Collection



26

THE THREE LAUGHERS

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Bigelow Collection



27

TRIAL OF STRENGTH WITH A DEMON

SHŌHAKU 1730-1783

Post Ashikaga Idealistic School Fenollosa-Weld Collection



CHINESE SAGES AND IMMORTALS

BUSON 1716-1783

Bunjin School Fenollosa-Weld Collection



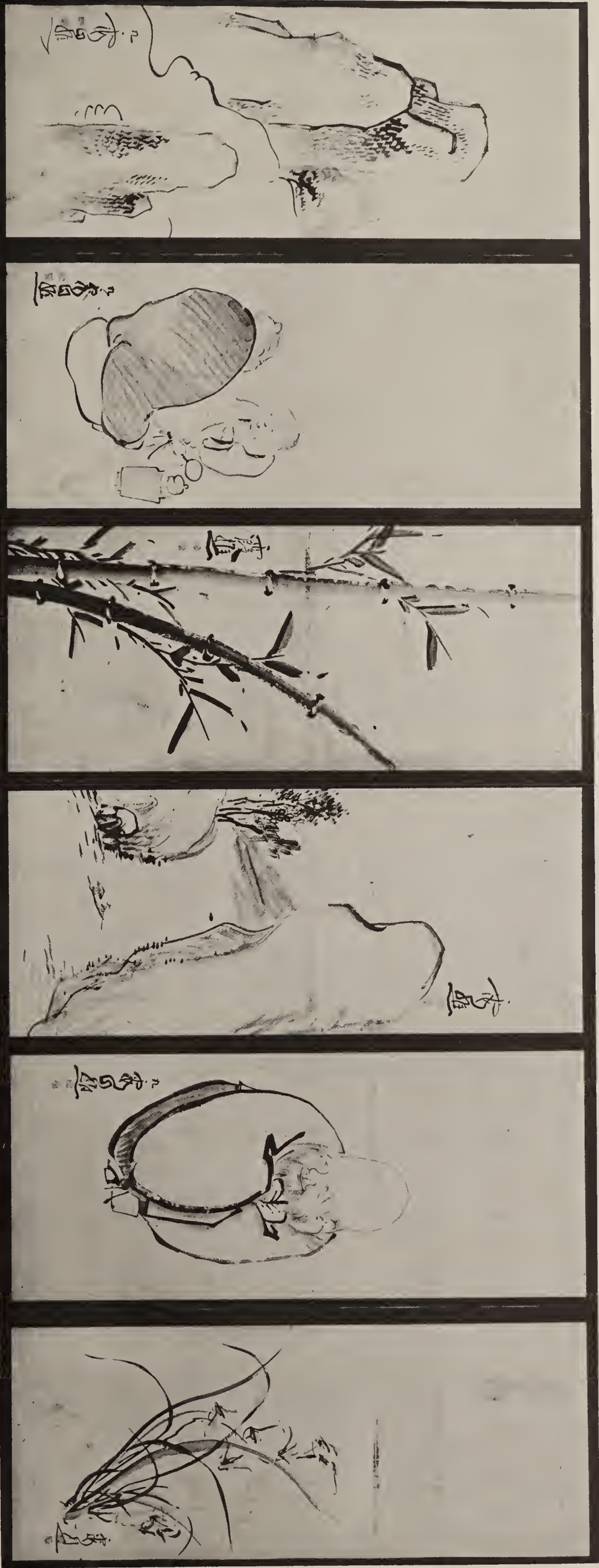
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CHINESE SAGES AND IMMORTALS

BUSON 1716-1783

Bunjin School Fenollosa-Weld Collection





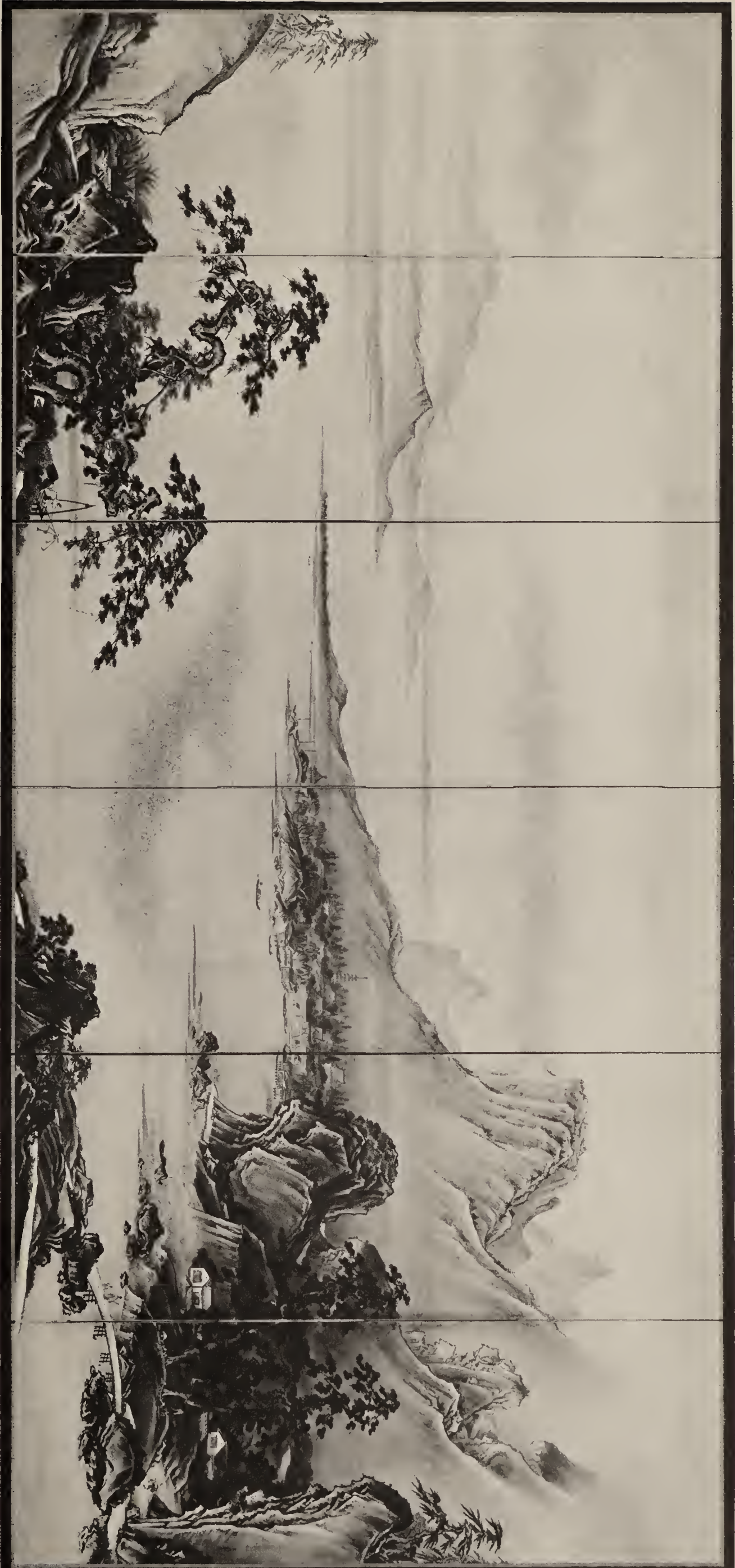
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FLOWERS, FIGURES, AND LANDSCAPES
TAIGA 1723-1776
Bunjin School Fenollosa-Weld Collection











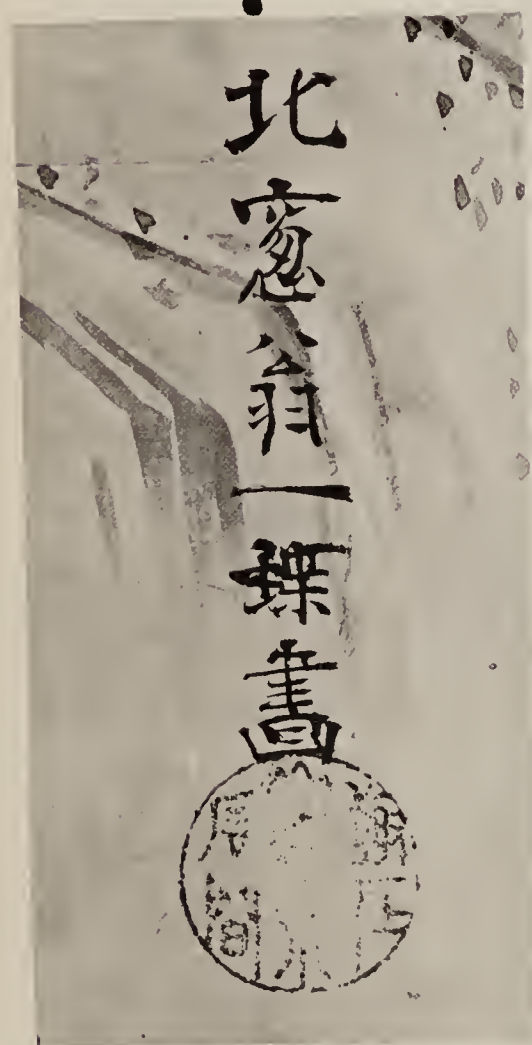
SNOWSCAPE

GAHŌ 1835-1908

Kano School Bigelow Collection



7



8



9



4



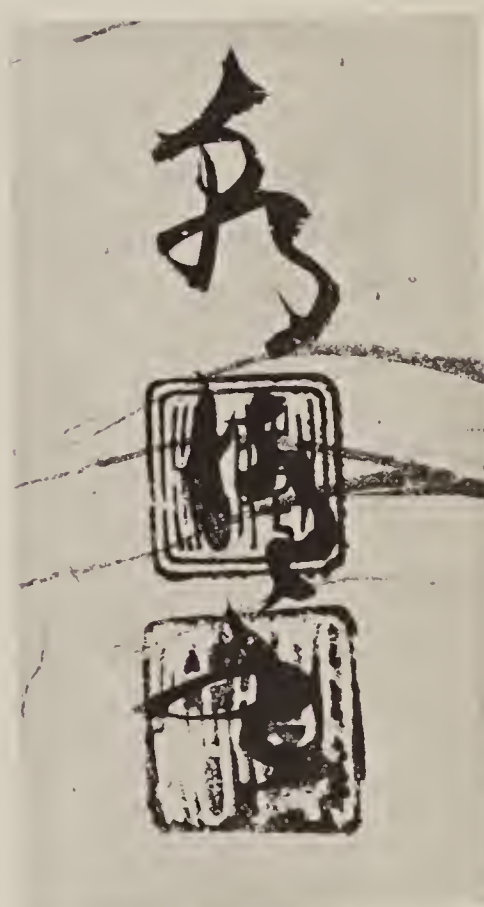
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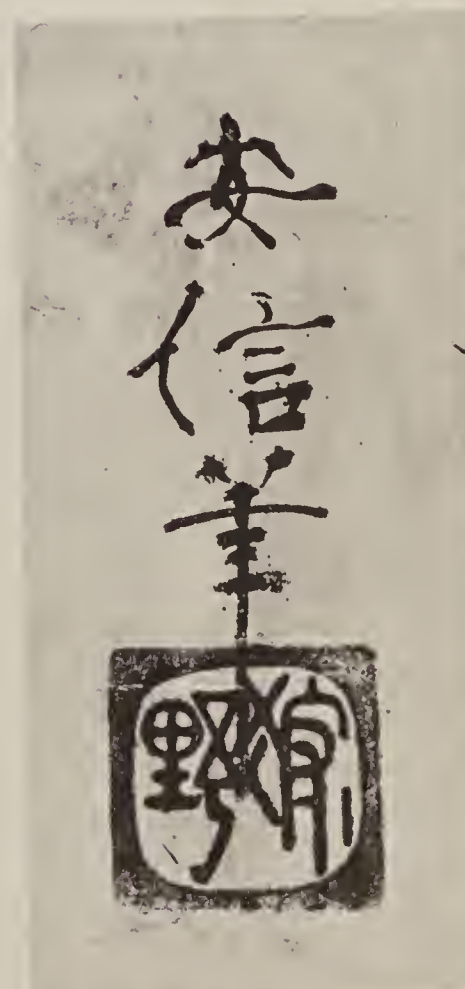
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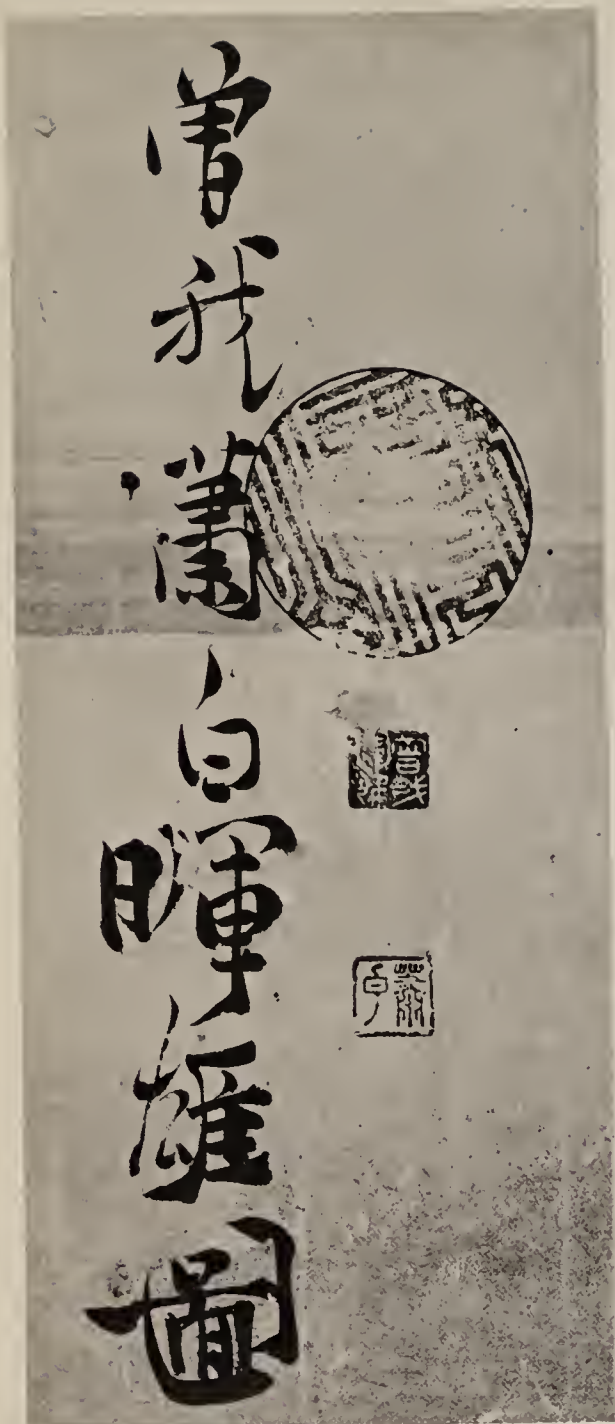
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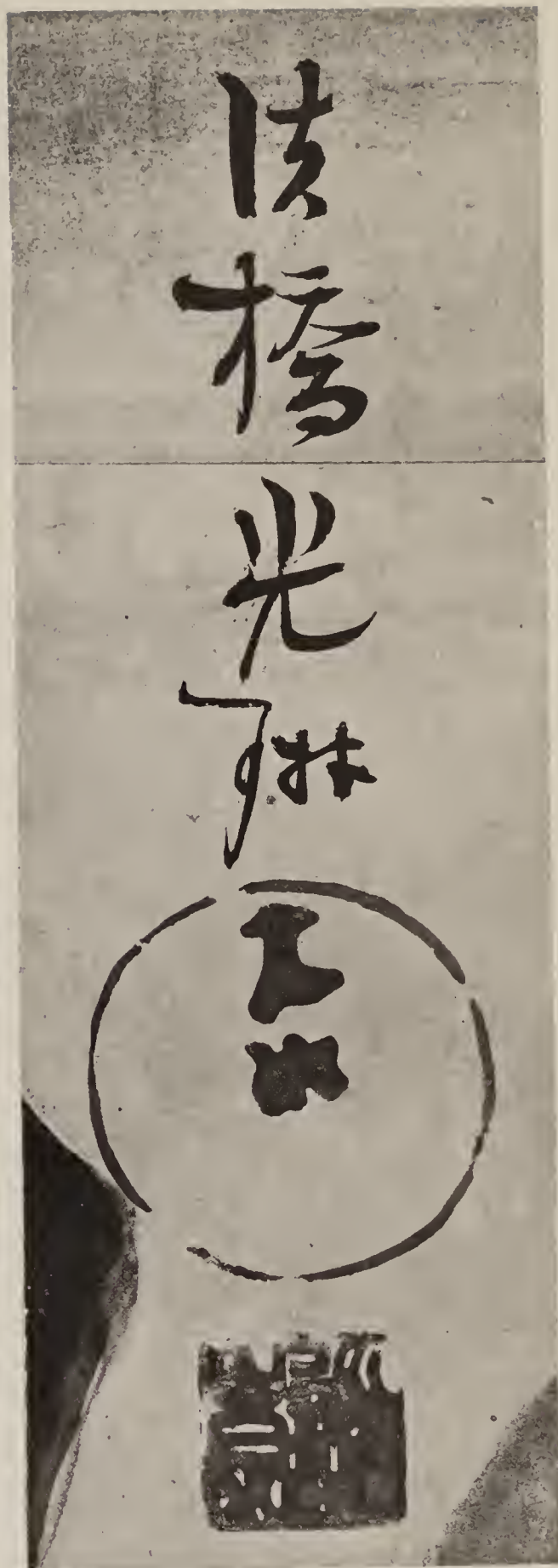
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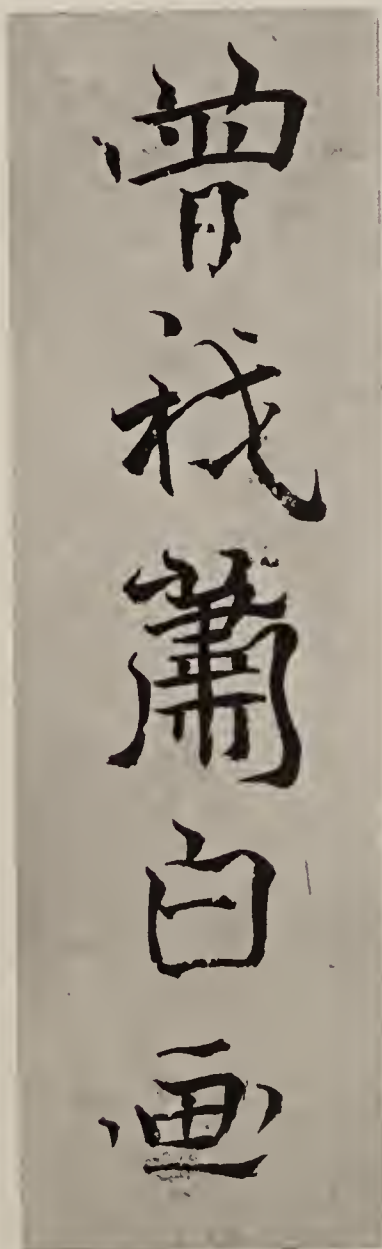
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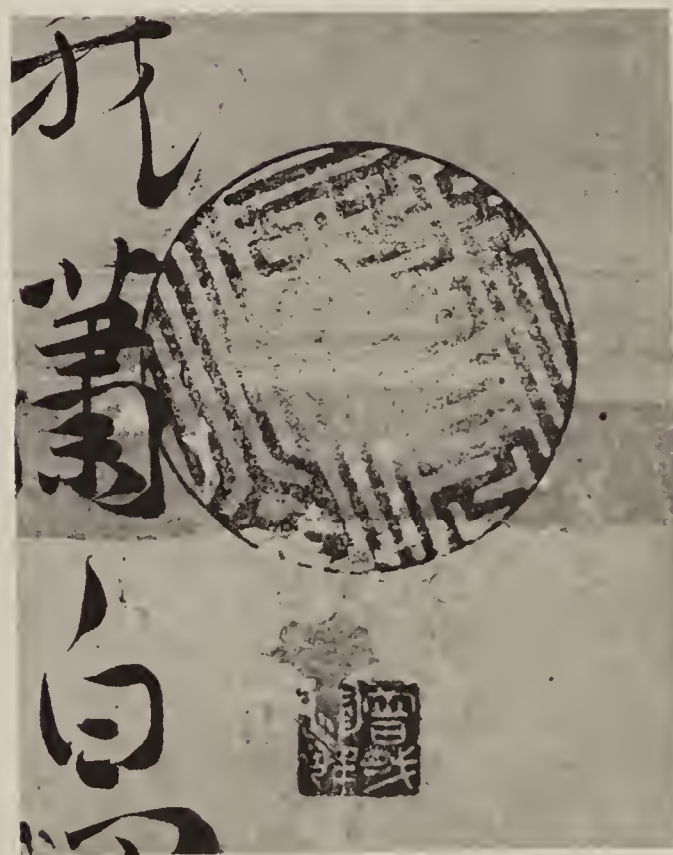
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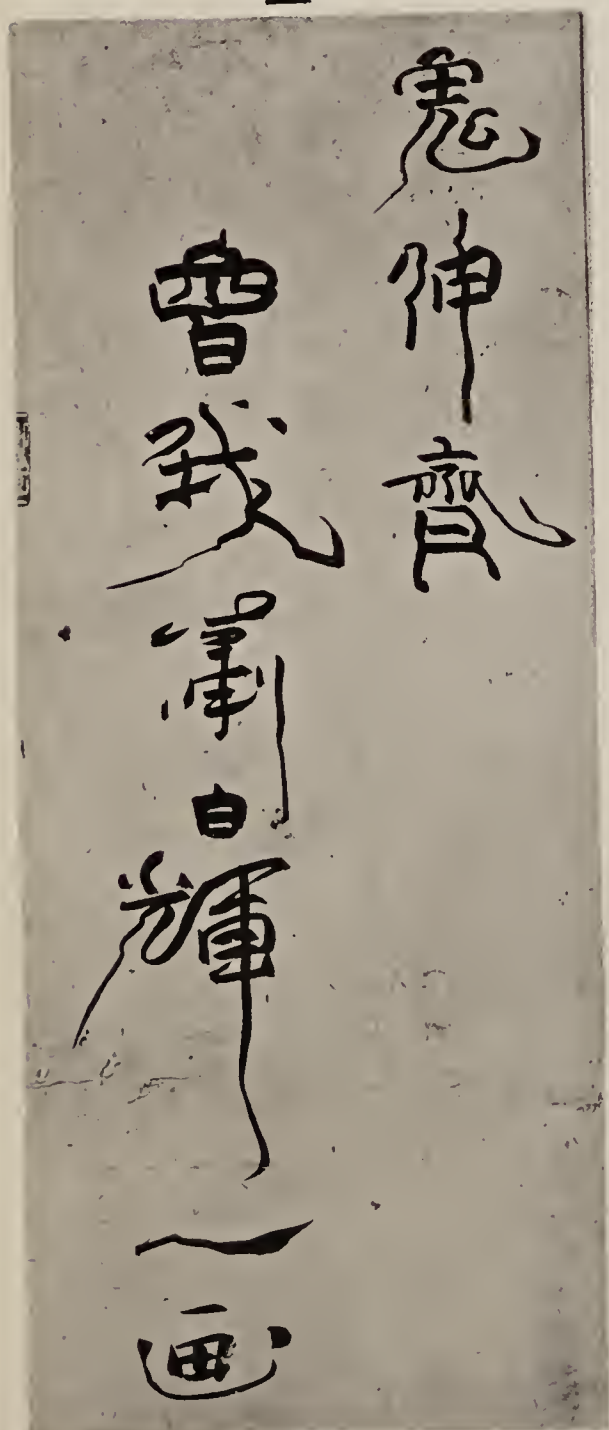
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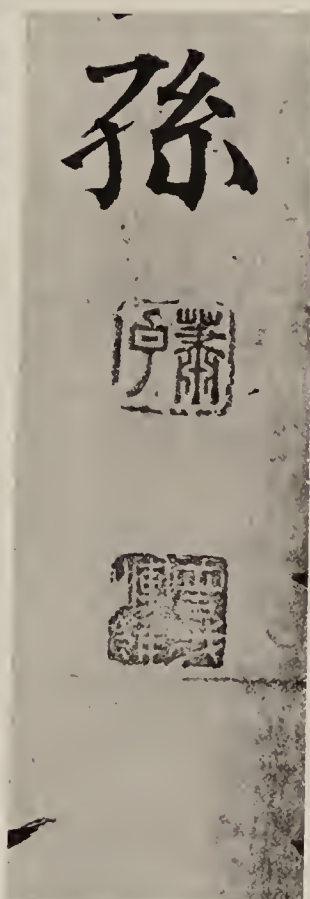
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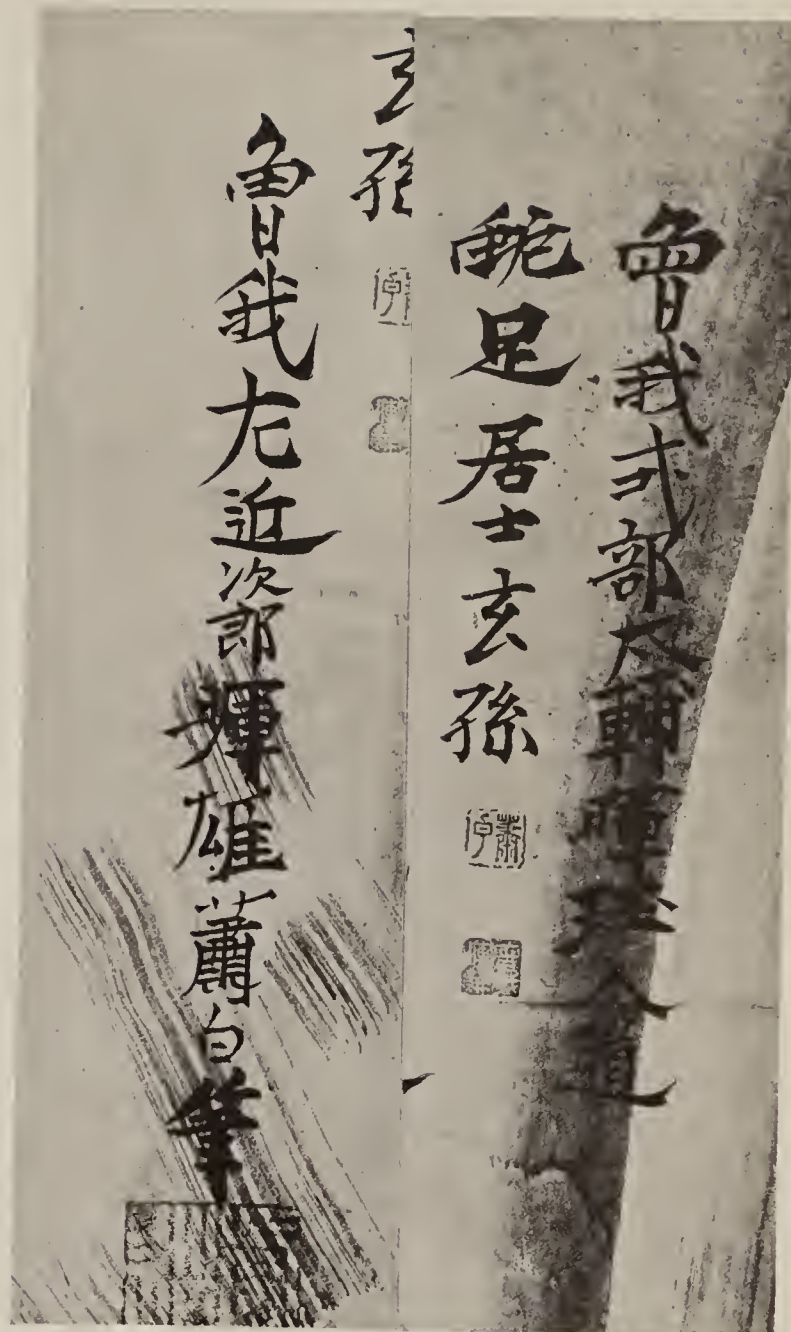
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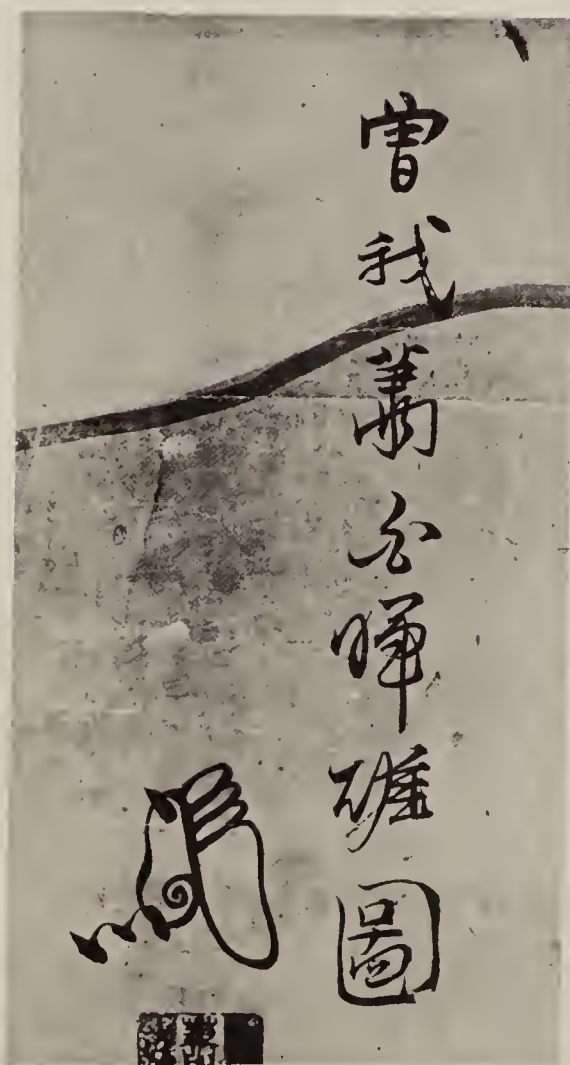
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2



5



6



7

謝長庚寫於碧山洞

1

亦
入
進

4



7

九

亦
入
進

5



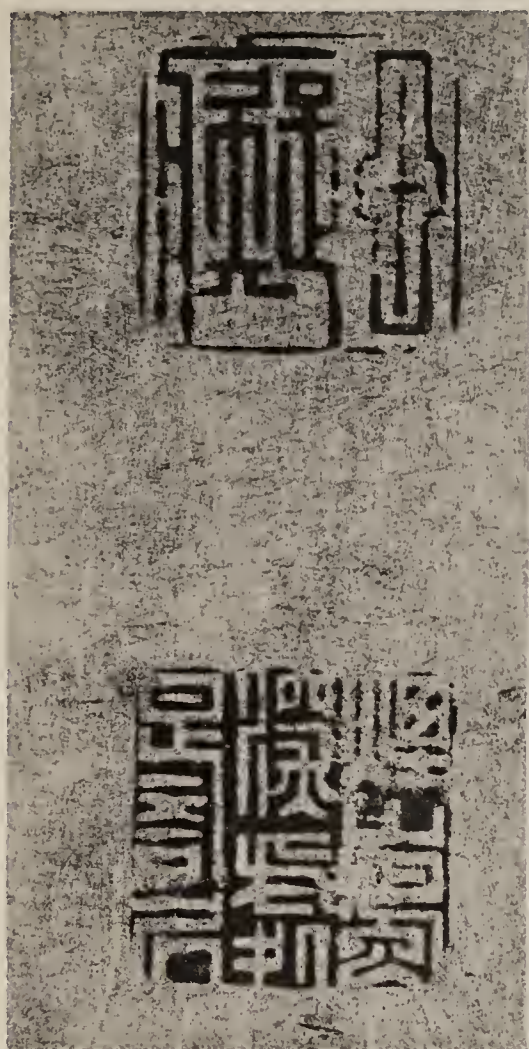
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6

四
羽
朝
漢

2



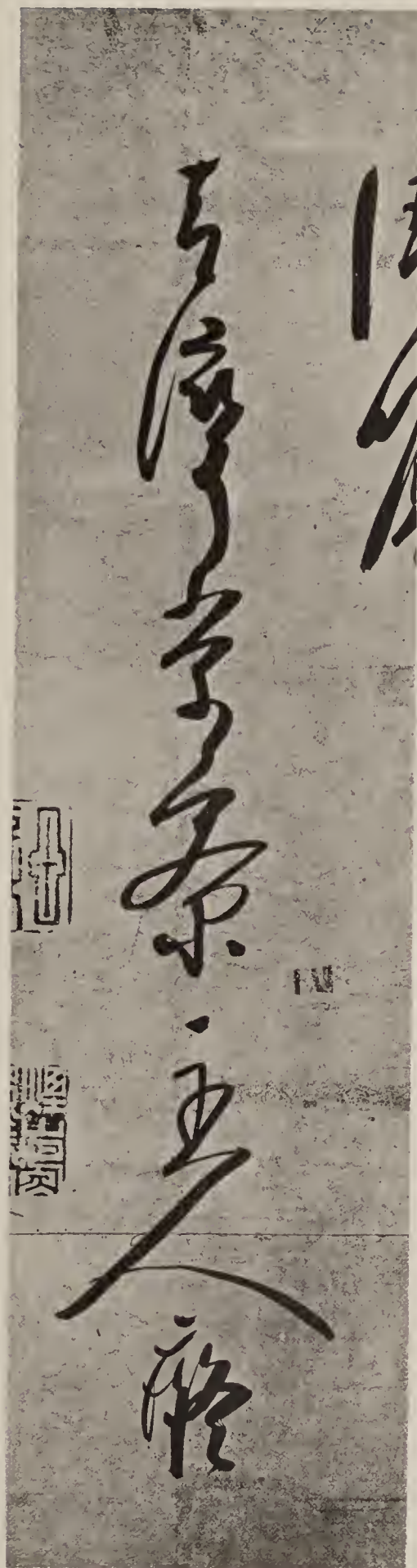
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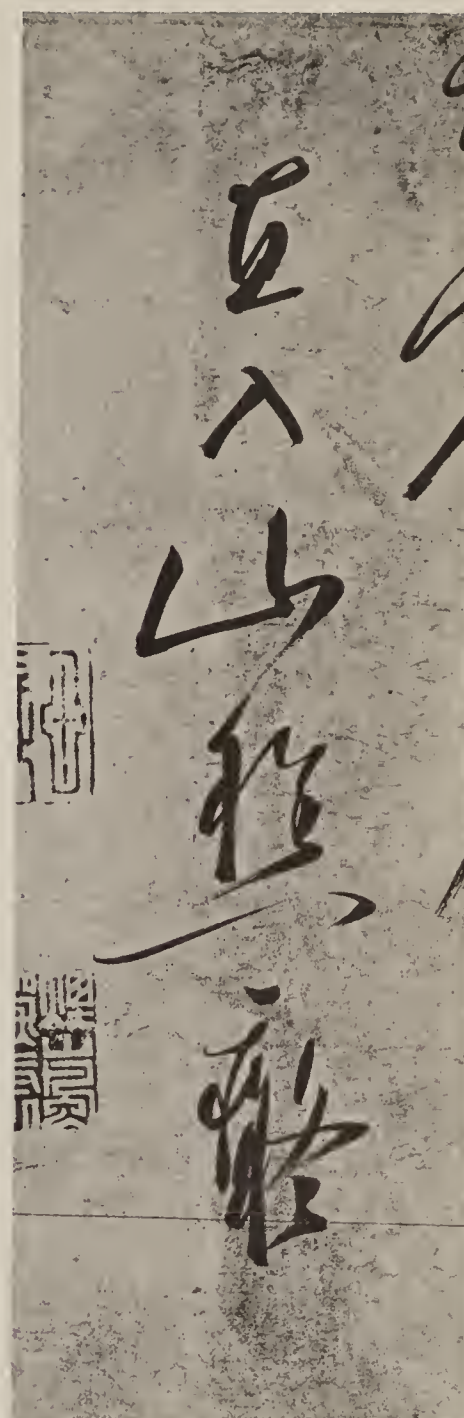
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2



3



1



5

